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Printers' Associations—the Greatest Success of the Industry for 1930 and 1931

By MILTON F. BALDWIN

**When the Achievements of the Past Two Years Are
Studied, Printers' Associations Rank First for Most
Constructive Service to the Printing Industry. If You
Doubt It, Here Is the Actual Proof of This Claim**

WHAT has been the most notable feature of our industry for those depressed years 1930 and 1931? Not the printer himself. Some printers have forged ahead to greater sales volume and more profit, but others have slipped back; the average is not high. The manufacturers and supplymen have likewise had their ups and their downs in the business struggle, and their average has been similarly unimpressive.

As we study the picture one fact is clear: the industry's single notable example of remarkable achievement during these gloomy times is the printers' association. The constructive record of printing associations for 1930 and 1931 is one of which the entire industry may be proud. Organized printers' practical accomplishments for every printer's advancement will stand as the industry's sole benefit from the depression.

The reason for this record is not hard to find. A time of depression strips away the decorations, brings the printer down to stark realities. He comes harshly to grips with problems which hitherto have been viewed as distant and unthreatening perils. Price-cutting he may have confronted only through hearsay, via some other printer's experience. A bad thing, but still an indefinite evil—like lightning which has struck in the next town. But let *him* lose a profitable con-

tract through price-cutting, as plenty of printers have during the last two years, and the scene shifts. He has been hurt; the distant evil is a present menace. Remedial measures, so unimportant before, have become a vital need. He craves action. He seeks insurance against such evils. Where can he find it?

There the association enters the picture. A printers' organization is the only possible insurance against trade evils. Many printers realized its value years ago, and have supported their local association for reasons of practicality as well as natural sentiment and loyalty. Others have affiliated recently with their local group, to support organization programs which try to solve printers' trade problems as well as provide individual assistance and friendly coöperation.

No cause, no matter how worthy, convinces all of its prospects. So with printers' associations—the non-members are always in evidence. They are not sold on the value of coöperation; or the necessary dues loom larger than in normal

times. These non-members, in many cases totally innocently, are "deadheads" on the Progress Flyer. The dues and effort contributed by their coöperating fellow-printers enable these non-paying passengers to ride through on many of the constructive benefits achieved by the association.

"That's a broad claim!" comments a non-member. "I have no special reason for staying out, especially not if you can convince me that these associations are something more than social affairs—that they are responsible for most of the real progress achieved by our industry. But you've got to show me!"

So we purpose to show this and every non-member what printers' associations are doing to better the printing industry. We have asked association secretaries—the men who know the facts most accurately—for the evidence. Their words are not quoted verbatim, for we have exercised our unbiased judgment in citing what appears the most convincing testimony. Every secretary was solicited for facts, and we are using the most important material furnished.

Frank L. Thresher, secretary of the Minneapolis Typothetae, points to two outstanding achievements amply demonstrating his association's importance. The first project saved for the printers of Minneapolis and St. Paul practically

three hundred thousand dollars' worth of printing annually and also protected the taxpayers of the entire state. The second project is turning back well over twenty thousand dollars a year for the printers in the Twin Cities, directly for Typothetae members and *indirectly for the non-members.*

Agitation for state printing in Minnesota, a utopian scheme which had been promulgated by the Farmer-Labor party for many years, came to fruition in the



JOHN J. DEVINY

Secretary of the United Typothetae of America. He is known and admired by printers in every section

1930 election, won by that group. The campaign plank called for a state printing plant; the governor advocated it, and the legislature, largely radical, was bent upon making the state printshop a reality. But the Minneapolis Typothetae gathered evidence, engineered the political strategy, and carried the fight into committees and before the legislature. The state-owned-plant idea was defeated—thanks to the printers' organization.

The Minneapolis Typothetae has for many years sold the waste paper of its members. Friendly relations of the two mills which purchased it eliminated the benefits of competition on price. The yield from waste-paper sales was felt to be decidedly out of line with a correct price, although printers in some other centers were not receiving as high a rate. The long-continued search made by the secretary for a more profitable arrangement, ending last April, resulted in a

contract with an Illinois waste-paper dealer which probably will return more than twenty thousand dollars annually to these printers. Real food for thought, we would say, for non-member printers in the Twin Cities!

Gladys R. Hammon, executive secretary of the Wichita (Kan.) group, the Printing Industry of Wichita, casually states a fact which should ring impressively in the minds of every printer not sold on the association idea: During the twenty-seven years since the first Wichita printers' association was established *not one Wichita member has ever gone through receivership or bankruptcy.* If there was ever more clinching evidence in favor of printing-association membership as business insurance for members, we have yet to hear of it! (The Hammon article, appearing elsewhere in this issue, gives additional details regarding Wichita's remarkable record.)

The practical program of the Printing Industry of Wichita has been intensified during the past two years. Forceful association advertising has been employed to convince Wichita printing purchasers of the tangible importance, actual buying power, and civic activities of Wichita printers. The Printers Credit Group, for exchanging information on past due, slow, and bad accounts, was established early in 1930 and is operating most effectively. Closer consideration has been given to the amicable handling of all grievances between members, and to every means of intensifying the good will throughout the membership. And a project is now being developed for issuing monthly lists of unemployed Wichita printers and stimulating extra work for their aid. Considering the Wichita association's record of achievement and its intensified program, the Wichita non-member obviously is missing a real bet.

What has the Master Printers Federation of Chicago achieved during the depression? S. F. Beatty, its managing secretary, offers an imposing list of his group's practical accomplishments for printers' benefit. In January of 1930 the federation requested Chicago paper merchants to establish a credit-control plan, placing every printer on the same credit basis and not penalizing the financially responsible printers. That plan—*benefiting every Chicago printer, whether a federation member or not*—is today a feature of Chicago's printing industry.

For nearly two years the Chicago association has retained an attorney, who furnishes free legal service for members and also makes collections for them. Two salesmen's printing courses have been conducted, in each of which the federation's salesmanship expert has selected, trained, and supervised salesmen for the members in a course of ninety days.

The federation has been and is now negotiating with Chicago paper dealers on the matter of penalties on broken



R. REID VANCE

Manager of the Printing Arts Association of Columbus, Ohio. Its credit group gives excellent service

packages, in an effort to assist the small printers. This project is another of those which aid the non-member as much as the member of the federation.

The cost and production record book of the Master Printers Federation of Chicago has just been completely revised and enlarged, at a cost of \$4,000, to provide up-to-date information on costs and production for equipment in use in the Chicago area. Also, business ratios have been compiled for the Commercial Printers Group of the federation, to enable members of this group to find their business weaknesses from the profit-and-loss viewpoint, and correct them.

The Chicago federation has also cooperated with the Printers Supplymen's Guild of Chicago in developing a set of proposed trade practices for machinery manufacturers, to cover terms, allowances, trial installations, and sales on open account. While the final result of

this effort remains to be seen, the federation has been an important factor in this endeavor to achieve a sounder business basis for equipment purchases.

Dennis A. Sweeney, executive secretary for the Indianapolis Typothetae, points to the \$50,000 twelve-piece advertising campaign which his group has mailed to over four thousand printing buyers in the Indianapolis territory, as evidence of this association's constructive efforts to help its members. Two

more regularly, and have displayed a keener recognition of the meaning and value of genuine coöperation.

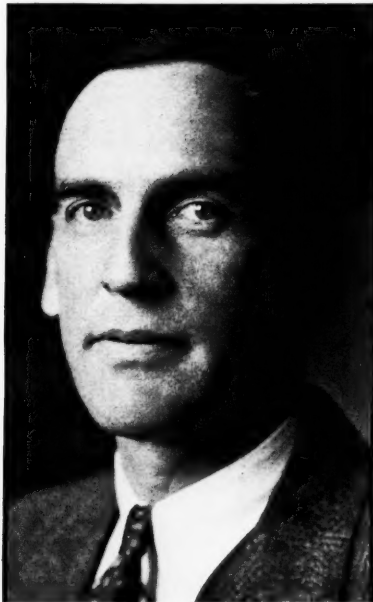
A novel slant is taken by James A. Giles, executive secretary of the Printer-Managers Association of Salt Lake City. What would have happened in the local industry during 1930 and 1931, he inquires, if this association *had not existed*? And he answers his own question thus: Several printers would have gone into bankruptcy; and the printing in-

try, and are acquiring a new respect for their city's printing plants and printing executives. Can non-member printers in Rochester look upon this betterment for the industry and their own interests and still believe that they should not belong to the Rochester Typothetae?

D. D. Stewart, secretary-manager of the Ben Franklin Club of Seattle, has achieved excellent results by gathering and disseminating simple statistics on the flow of business through the print-



FRANK L. THRESHER



D. D. STEWART



JAMES A. GILES

Mr. Thresher is secretary of the Minneapolis Typothetae, Don Stewart serves the Ben Franklin Club of Seattle as its secretary-manager, and Mr. Giles is the executive secretary of the Printer-Managers Association of Salt Lake City. These men are typical of the steadily working secretaries who consistently "get things done"

mailings a month were sent out, and this well planned, ably printed, and impressive campaign has done much to help many Indianapolis Typothetae members weather the depression.

Financial management has been given special attention during the past two years. Financial analyses of individual plants have been studied, and comparisons have then been made with a local composite consisting of fifty-eight operating statements, and with a national composite based on the operating statements of ninety-eight plants which have yielded a profit of 8 per cent or more. The credit department has been much strengthened, and has done yeoman service in protecting its members against unreliable customers.

The Indianapolis Typothetae has discovered that for the last two years the members have made greater use of association services, have attended meetings

dustry of Salt Lake City would not be occupying the enviable position it now enjoys in the opinion of local business executives. And that is something for Salt Lake City non-members to note!

Alfred J. Bross, executive secretary of the Rochester (N. Y.) Typothetae, cites several important conferences on costs and profits as comprising the outstanding achievement of his group for the depression period. These conferences have stressed correct hour costs, need of adding a profit, and other fundamental matters of sound operation.

But equal attention should be given the Rochester Typothetae's advertising campaign, to run a full year or longer. It is made up of monthly mailing pieces and three or four monthly space insertions in three local industrial magazines. Local printing buyers are being firmly impressed with the size and the potential buying power of the Rochester indus-

ing industry. These figures have helped individual printing firms to realize that "pirating" competitors' customers adds little if any to total volume.

Incidentally, Mr. Stewart drew attention to the strongest possible argument for association membership. The Seattle association's membership now includes 40 firms, or 25 per cent of the approximately 160 local printing plants; but these member plants produce about 65 per cent of Seattle's printing. To get the true significance of these statistics, take pencil in hand and do a little "figgerin'."

If 40 Seattle plants produce 65 per cent of Seattle's printing, then each of the member plants is handling an average of 1.625 per cent of all printing done in that city. If Seattle's 120 non-member plants turn out 35 per cent of the printing produced there, the average amount of the work going through each of these printing establishments is .2917 per cent.

And, if the point on your pencil is fine enough, you will discover, when you divide 1.625 by .2917, that on the average each Seattle member plant handles five and a half times the amount of printing produced by each non-member plant. Do printing plants join an association to become successful, or do they become successful and then join as a matter of prestige? Whichever is the answer, Seattle's non-member printing plants may well ponder these impressive facts.



V. C. GARRIOTT

Mr. Garriott is secretary-treasurer of the Southern Master Printers Federation, which operates the Southern School of Printing, at Nashville. Mr. Bross is executive secretary of the Rochester (N. Y.) Typothetae

City, Missouri, emphasizes his group's intensified service in (1) extending cost assistance to both members and non-members; (2) providing an employment service to both members and non-members; (3) aiding printers in balancing operating expenses against a variable volume of business, and (4) helping in the reduction of selling costs.

Each of the members of the Houston-Galveston Typothetae is furnished, each month, a complete analysis of his oper-



ALFRED J. BROSS

One real test of an association's value, says R. Reid Vance, manager of the Printing Arts Association of Columbus, Ohio, is the attitude of members who are keeping a closer check than ever upon their expenditures. He cites several who, aware of the practical work being done by the Columbus association, feel that they positively cannot afford to give up membership in the association.

The Columbus association has intensified the constructive character of its work by the formation of the Graphic Arts Credit Group, which has established reasonable though not too elastic credit terms for all local printers alike. The association's collection service has been strengthened by employing a collector, who serves as personal representative of the printing firm before use is made of the usual collection efforts.

Oliver Wroughton, secretary of the Graphic Arts Organization, of Kansas

ating statement which draws attention to every excessive item of expense. This, states Herbert H. Orem, secretary of that association, is a fair example of the constructive, practical aid afforded its members. As an actual result of this one service, most of the local member plants have curtailed expenses and payroll and have established as correct a relationship to sales as it is possible to make.

Wayne E. Dymond, the secretary-manager of the Franklin Typothetae of Cincinnati, "points with pride" to a cost-control project recently initiated by his association—a plan which, members believe, alone more than compensates for the dues they are called upon to pay.

While this article primarily concerns the accomplishments of local associations, the activities of national or regional organizations are too significant to be passed without mention. John J. Deviny, the secretary of the United Ty-

pothetae of America, presents a list of the achievements of his association during 1930 and 1931. Current wage information from all sections of the United States and Canada has been supplied every month to members. The U. T. A. departments of marketing, production, finance and accounting, and education have noted an increase of from twice to three times the number of requests for individual assistance from the members. And Mr. Deviny declares that the reliable statistical data furnished by the U. T. A. to members have been a vital factor in helping the industry in general to weather the current depression.

The Southern Master Printers Federation, according to V. C. Garriott, its secretary-treasurer, has during this period established a number of directly practical projects for the aid of its members. A cost expert has been engaged to assist member plants in the installation and maintenance of simple and inexpensive cost systems. This expert has initiated a plan whereby hour costs secured from members and their local associations are compiled in average hour costs for the fourteen states comprising the S. M. P. F. territory. This composite is mailed to each member, and has proved of the utmost practical value. Also, each member receives a copy of "Standard Advisory Selling Prices," compiled from the results of standard cost-finding systems and accurate production records, and published by the federation in loose-leaf form to permit changes.

The master printer who does not now belong to the printers' association in his city or territory may well consider or reconsider the benefits he is missing. He can thank the local associations and the national and regional groups for his industry's steadily improving status, and for their sources of information which enables every printer to run his business more successfully. He cannot expect to receive the amount of business assistance offered association members unless he coöperates with them in providing the funds for supporting the association.

But the non-member will discover that his association dues yield a larger dividend than many a so-called investment of a much larger amount. Better figure this out with the association secretary, and then buy one share in this the most successful and helpful feature of the entire printing industry!

Executive Obsolescence Is as Fatal as Obsolescence of Equipment!

By H. A. PORTER

A Searching Analysis of Management by This Well Known Harris-Seybold-Potter Executive

IN THESE days of intense competition and fewer orders bitterly fought over—days when almost everyone is offering some quick-cure nostrum for depression—the printing industry, its leaders and the rank and file, may well pause for just a few quiet moments of serious and straight thinking. Before outsiders are called upon to diagnose and prescribe for us as patients, it may be well for each one of us to face facts as facts without glossing them over, and to set our own house in order. It might even be possible, in doing this arduously and honestly, that the seat of the trouble will be discovered, the cure effected, and healthy volume and reasonable profits returned.

I believe in the basic soundness of the printing and lithographic industry, and in the courage and farsightedness of its leaders. I do not sell the industry short. But I do not condone some of its practices—nor does anyone else who dares to think. It is mere prudence to turn the light on the festering spot.

We have leaned the other way. It is my idea that with the courage to analyze our conditions—the courage to cauterize the sore—we will find that the ailment, serious as it is, is caused by some relatively minor maladjustment. So let us turn the cold light of critical analysis on ourselves and our business, and use the surgeon's knife where necessary.

We will talk management; the coördination of departments; shop costs and wage incentives; overhead; systematization; selling, markets, pricing, competition, salesmen and sales control; plant equipment, balance and standardization in presses, plant surveys, obsolescence, modernization, costs; high spots of performance—record productions—today's requirements.

Management in the present business cycle has taken on new power and re-

sponsibility. The old hit-and-miss type of management is as obsolete today as the antiquated machinery. The United States Department of Commerce records show that 44 per cent of machine equipment is obsolete in American factories. No percentages are published with reference to obsolescence of management, but I often wonder if a somewhat similar percentage does not hold.

There is a basic similarity between obsolescence in management and obsolescence in machine equipment—they both produce the same fatal results to the business. There is one major difference, however. Obsolescence in management is something that may be cured often without scrapping the executive control, while obsolescence in machinery necessarily means junking.

Management today requires successful operation of business. The difference between success and failure is often a matter of mistaken viewpoint, or lack of facts on which to make decisions. Opinions change with fact-findings. Today the business head must be not only an executive, as the term was understood some years ago, but a manager who is keenly alive to the needs of his business—to its costs, to its markets, to its competition, to its trends and styles, to the balancing of its production and sales, to its inventories, and to the ever-recurring cycles of the business.

This gives rise to both a question and a challenge to intensive examination of the business. Are you sure that you, as the active head of your company, are doing everything in your power to make the business successful? Are you taking stock of the situation confronting your plant and the men in your employ?

What about the *esprit de corps* in the plant and in the sales force? Are departments friendly—pulling together for the good of the whole business? Do some one or more departments handicap the entire business? Does lack of coördination of departments which should work together hold up the others down the line, and thus increase costs? Do you find that plates too often must be corrected on the press and thus hold up the pressroom? Do you find that okays are causing many costly delays?

Are your executives on friendly terms with one another and with the men under them? I have found it a basic truth in business and a prerequisite to success that executives to be most successful must be liked by the big majority of the men with whom they do business.

There is no substitute for the broad experience of the years. And right here let me stress one basic point. We have heard so much recently about the young men in business—about this being the day of young men—that we have forgotten oftentimes, in the glorification of the enthusiasm and energy of youth, that experience may only be obtained with the progress of the years. However much one crowds experiences upon experience, there is a necessary ripening of judgment coincident with maturity and thorough understanding.

I believe thoroughly that there is now more than ever before a place in business—a most important place—for the man of maturity and fuller years, as well as for the youth of the land, and that business today with its complexities requires the mature judgment of the older man as well as the energy of the young. What about your own plant?

What about your system of wage incentives? What about the control of the overhead and waste? What about the plant standardization and systematization program that is so imperative now? These are things that are your responsibility. Their failure is your failure.

Then there is the matter of sales. All of us believe that selling is the best profession in the world; but the old type of selling is gone, and a new kind has risen. Today we have an intense buyers' market in place of the old sellers' market. On every hand we hear of terrific competition. Under stress of present conditions, many businesses are resorting in an unprecedented degree to the price appeal. Some are even taking on business at a loss. I submit to you that at the present time there is so great an overemphasis on price that ideal conditions have been created for the substitution of another sales argument—the appeal based on the creating of something new.

In the early days of offset one heard on every side that it was necessary for offset plants to have elaborate creative departments. Thus we built up creative departments of real merit—departments able to create; to understand markets and customers' needs. Then, in the ease with which business was obtained in the period of overinflation in the recent boom, less and less emphasis was placed on the necessity of high-grade creative work. In some instances creative departments were regarded as an expense, as unnecessary, and so were allowed slowly to die. Often less expensive men were hired until the creative department became merely a "hack" organization to work on what was asked.

Markets and marketing in the present situation have assumed outstanding importance. A thorough study of markets means an understanding of trends within and without the industry—the changing tastes of customers; of where and how to look for new markets to replace lost ones. But no sales department can make a market study that will prove adequate unless there is a realization on the part of the management of the importance of it and sympathy with the findings of it. The sales department must have definite and tangible information with which to work.

The order-taker, content to know little of his line and to loaf along, is being replaced today by salesmen who are

thoroughly alive to present trends; who know their product and their market. These are the men today who are making good and giving their companies satisfactory volume and profit.

Sales control today is not merely a matter of "pep" letters and "pep" meetings. It is not a matter of "bawling out" a salesman because he does not produce an order, but a business of understanding his problems. Only in this way can the sales head correct faults in his organization that handicap his men. Only

Proposals for Assisting Prosperity's Return

Seek lower costs by perfecting the technique of manufacturing.

Concentrate on profitable markets for your products.

Study potential customers, discounting the figures to meet today's depressed markets.

Qualify your buyers. Of 153 executives interviewed, only 90 remembered being solicited to buy an automobile.

Turn your attention to salesmanship. We haven't even touched the problems of selecting salesmen. Teaching the salesman requires teaching ability more than mere experience. The salesman needs direction and control. He requires handsome compensation based on and related to superior effort. He needs friendly and intimate contact with the factory.

Management must look to itself. Executives who think were never more at a premium.

Adjust prices to changes in purchasing power and price trends.

Regard labor's wage as the first charge upon productive industry. The lost day of labor can never be replaced in any way.

EDITOR'S NOTE: The foregoing are eight of twelve suggestions for accelerating the return of prosperity—those pertinent to the printing industry—proposed recently by Norval A. Hawkins in an address before the Adcraft Club of Detroit. They tie in with and give force to the remarks of Mr. Porter in the accompanying article, which in the judgment of the editor are stimulating and genuinely helpful to a degree which is but rarely experienced.

in this way may the chief executive encourage his men for the sale.

Sales control suggests an analysis of customers' businesses and plants by skilled engineers. It means office follow-up. It means being everlastingly on the job. It means advertising and sales promotion of an intensely practical kind that is tied in as an integral part of the sales picture. It means adequate information for the selling force. It means factory support in seeing that the sales promises are carried out. It means sales quotas intelligently made, fresh ideas, quality workmanship, and right prices. It means the right tools.

This subject of plant equipment plays a part of almost unbelievable importance in business today. It is axiomatic that no plant can make money on presses that run too slowly. It is an indictment against this business in which we are all engaged that obsolescence of equipment is helping so much to undermine the basic soundness of our industry. That a machine will run and produce work, or that a machine has not been sufficiently written down on the books—these are not reasons for continuing to operate it.

Let us get down to facts and check this item of plant equipment. Let us find out first-hand by calling in our plant executives. Let us assure them that they may speak frankly, without jeopardizing their positions, with reference to their real opinion on pressroom equipment. Let us find out for ourselves if we are handicapping them with equipment that is not modern.

Imagine the additional incentive given the pressroom, for instance, with new equipment of which your men can be proud, and capable of turning out profitable work which can be sold in competition. Every man is happier when he knows that he is making a profit for his employer. The incentive of new machinery will give new life to both the plant and selling organizations. Consciously or unconsciously, furthermore, the shop men and the sales force reflect the top policy of the company. How much better it is to inspire confidence in the plant, in its executives, and in its products by modern and efficient equipment than to destroy morale by obsolete machinery!

There is no justification for machine obsolescence, especially when it can be proved beyond the shadow of a doubt that new and modern equipment will

produce not only better work but at a less per-thousand cost. It costs as much to operate a slow press as it does a fast one of similar size. Check your costs.

The present situation is a survival of the fittest. Some will fall, but in the majority of cases if they do so it will be traceable to interior causes in the individual business. The present competitive market spells the doom of obsolete equipment. The plant that would make a profit has no room for machinery that has outlived its usefulness.

It is easy to place too much emphasis on the first cost of machinery. The facts are, for example, that the new presses with their greater production and better quality will actually not only pay for themselves but pay a profit on the investment at the same time. Depreciation and interest costs on new equipment do not greatly add to the hour cost of the work, and are more than balanced in greater production at less cost and of a much better quality.

While I am discussing this subject of obsolescence, let me mention a condition that has ever astonished me. It seems to make a difference whether the discussion of obsolete equipment, the trading-in of second-hand presses, is for the other fellow or for one's own plant. In theory it is agreed that the second-hand-press evil is a menace to the industry. Committees of the Typothetae have again and again considered this second-hand-press evil which forces manufacturers to take in on new equipment presses at more than their value and then sell them to second-hand dealers or to plants that are inadequately financed, in order to make any profit on the transaction. It is to the interest of progressive printers and offset lithographers to see that the obsolete presses in their own plants are scrapped rather than traded in, later to become a plague in the business.

This is not theory. I am taking actual facts—facts which each one of us realizes. What I want to do here is to cause you to realize that this is a personal thing rather than an impersonal thing, that affects you and the other man.

There are many high spots of performance today. There are record productions of which any printer may well be proud. Many have modernized their plants to take care of today's every requirement. All this spells opportunity for you in the increase of profits.

No Wichita Association Plant Has Failed in Twenty-seven Years!

By GLADYS R. HAMMON

THE PRINTERS' organization of Wichita, Kansas—which is operating under the title of the Printing Industry of Wichita—has established a record which probably is unequalled in the records of printing-association work. More properly the achievement should be credited to the several organizations which have consecutively served Wichita printers

for nearly nine years, naturally I have a number of personal ideas as to the reasons for this good record. Most of these reasons, I think, are closely related to the chief reason: *We have always had a live-functioning, serious trade association.* Furthermore, I am convinced that almost without an exception our members have been better-educated business men than the average master printer. This statement is not made egotistically, but simply as being an actual fact which is probably attributable in no small measure to carefully planned and consistent association work.

One very important factor is that the Wichita group has always had among its members a "Moses"—some printer of sound judgment and executive ability whose example has served as a reliable guide for the membership in general. These leaders have done much to enhance the strength and practical value of the association's work for members.

Another feature must not be overlooked, for it is deserving of considerable credit. The coöperation consistently afforded by local supply houses has been of genuine assistance. The supply firms have participated in our association's activities, even to the extent of being given the right to vote. In this connection I might add that Wichita printers were among the first to criticize the promiscuous selling carried on by many of the printing-machinery houses.

Coöperative advertising employed by the Printing Industry of Wichita also deserves a large amount of credit. This advertising has so presented the standards of the printing industry before the eyes of the public that the Wichita association is practically classified as being a civic club rather than a trade group.

Finally, the price situation here has improved to some extent through association work. Conditions are far from being ideal; but I feel that all through the printing industry's local history the Wichita price situation has not been as lamentable as in some centers. It may be that the stand we took long ago against



GLADYS R. HAMMON

Executive secretary of the Wichita association, which has established a record likely to stand as a fine example for many years

since the first association was organized there twenty-seven years ago. This is the record: During these twenty-seven years not one Wichita association plant has ever gone into bankruptcy or gone into a receivership.

Of course mergers and absorptions have occurred in Wichita, as they have everywhere. Also, three printers, members of our association, retired from business, although these three offices have been continued under one management. The important fact, however, is that no member plant has failed since Wichita's first printers' association was organized.

As I have served as executive secretary of the Printing Industry of Wichita

any idea of price-fixing, and in favor of building solely for the influence of an educational organization, has so firmly strengthened the members as to make them equal to their tasks. The ideal toward which we work is that the printing industry is bigger than any individual in it, and in building the foundations and structure of a good industry all the "builders" who have had a part in the work have profited.

The first organization of printers in Wichita was organized in 1904, being known as the Gutenberg Club. Successors of that association were the Ben Franklin Club, the Ben Franklin Typothetae, and later, in 1925, the Printing Industry of Wichita. In October, 1920, an association office was opened, with a paid secretary, J. S. Hubbard. He was succeeded by F. E. Bittorf in January, 1922, and I assumed the office in March, 1923. An interesting history of printing organization in Wichita is at present being compiled by this group.

Notes on Lithographic Platemaking Issued by London Company

Offset lithographic platemaking via photolithographic methods with the aid of the step-and-repeat machines is constantly progressing, and lithographic plants which have such photomechanical equipment are on the alert for all the practical information they can find. An English supply firm, Pictorial Machinery, Limited, 7 Farringdon Road, London, E.C. 1, England, has begun the publication of a series of leaflets called "Technical Notes" in which lithographers' offset platemaking problems are discussed in a very helpful way.

Copies of the first and second issues have been received at this office and are of exceptional practical value, as they are based on practical experience. The first treats of the various types of light sources when exposing the light-sensitive grained metal plate in contact with the negative or the positive, pointing out the advantages and disadvantages of the various lamps. The second is a very practical treatise on the importance of the whirler for coating lithographic plates with the light-sensitive mixtures, and on the troubles encountered with whirlers not suited to the purpose. This firm will no doubt send copies of these leaflets on receipt of request.—*Gustav R. Mayer.*

The Printer Weakly Cuts the Price and the Printing Buyer Smiles

By C. K. CLARK

TODAY a newsboy tagged me down the street, pleading with me to buy one of his papers. "I'll sell you a paper for a penny, Mister! Come on, buy one! Just a penny!" I nodded my head negatively and walked on down the street, musing that it wasn't the first time I had been offered cut prices in printed matter.

Soon after graduating from college I secured a position in the advertising department of a small manufacturing company. I joined the local advertising club, and in my associations there I was sold on the idea of quality printing. Everything I read in the trade journals corroborated my belief that high-quality sales literature was the best and cheapest means of advertising our products.

My employer was a hard-headed business man who had managed the organization for years. He differed with me in this matter of quality printing, although he had never given it careful consideration. It had been his practice to ask for three or four competitive bids and give the work to the lowest bidder. He admitted that he had never studied the merits of the various shops.

Determined to convert him to my way of thinking, I argued the question with him almost daily, advising him that the printer who had been doing most of our work was using antiquated type and methods. Did my chief want our product judged on the same basis? I took him to several meetings of the advertising club. I clipped articles from *THE INLAND PRINTER* relating to this subject and placed them on his desk. In time I had him coming my way.

My first actual assignment was the preparation of a new catalog. I went to work with youthful zest and enthusiasm, sparing no effort to make the catalog the best possible. Soon the copy was completed, and I was satisfied that I had done a good piece of work.

The printer I had in mind was a progressive firm with a well equipped shop and capable craftsmen. This firm was turning out high-quality work and I was anxious to have the catalog printed in

this shop. My brain-child was laid before the boss for his approval. He was pleased, and complimented me.

Then I approached the subject of the printing, and suggested that only one firm in town was equipped to print our catalog. I sang the praises of this printer and enthusiastically showed samples of the beautiful work this firm had been doing for other organizations. But when I told the boss the estimated cost he threw his hands in the air and exclaimed, "I'm going to show you how to buy printing better than that!"

The next day he called in the printer to discuss the catalog. Facing the victim of slaughter, the boss said: "You are just 50 per cent too high! We have bids from two of your competitors, and it is impossible to consider your price."

The printer gave a weak-kneed sales talk on the quality of the work, the ability of his workers, and the completeness of his plant equipment. But while he was talking he reached for his pencil to figure a new price. The boss smiled. When he got through with the printer that poor wretch had shaved prices a half-dozen times. He took the work at a price that would not allow him a fair profit, explaining that the cut in price was made just to get some of our business.

He got the order all right. And he also set a precedent. From now on he will have to bicker and squabble about price on every order to be placed.

I was disgusted with the printer. I had the boss sold on the ability of the printer to turn out a beautiful catalog. The boss would have gladly allowed a fair profit on the work, but naturally he wanted the best price it was possible to obtain.

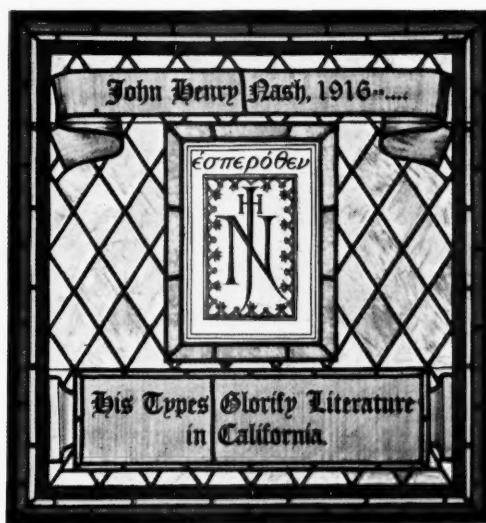
If this printer had submitted his price and politely told the boss where to go when lower prices were demanded, he would have secured the contract and made a fair profit. Instead, he took the work at a loss and made a chump out of me after I had done his selling for him.

So the newsboy who tried to sell me a paper for a penny is only following the lead of older heads in the business.

+ THE INLAND PRINTER



These windows celebrate an Ancient Printing House and three living Printers who are famous in the Typographic Art.



These are reproductions of the latest additions to a series of twenty-four Stained Glass Windows, celebrating famous printers and printer-families, as described on opposite page. The size is $32\frac{1}{2}$ by $33\frac{1}{2}$ inches. The dates indicate the years in which those thus honored reached the status of masters of the typographic art, after due preparation. The Oxford University Press was established in 1585, and is now more effective in its field than at any previous time in its history. Doubtless Messrs. Jones, Rogers, and Nash will add to their laurels during the coming years, while the Oxford Press will advance its prestige. The Greek word *Hesperothen* in the Nash printer mark means "Out of the West." In the ascription on the Jones window there is an unusual combination of English and Latin, *Primo Dimidio XX Saeculi*, meaning "the first half of the twentieth century." The Latin was resorted to in this instance because the selected ascription could not be expressed in English in the two lines to which it was restricted by the designer of the window.

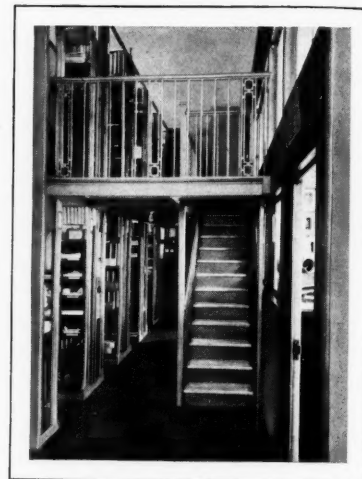


Reception area of the Typographic Library and Museum of The American Type Founders Company, housed in its principal factory with its general offices at Jersey City. This is the south end of the main hall

THE Library and the Museum of the American Type Founders Company quickly broadened the original purpose when the projector became aware of the fact that printing, by whatever process, is in reality *time-saving writing*. The chisels, stylii, the engraved units of the cuneiform alphabets utilized for impressions in clay, and brushes and pens that were used in pre-typographic periods, are now superseded by printed characters, reproduced without limit, by means of printing surfaces in relief, in intaglio, and planographic. Craftsmen whose task it is to deal with printing characters and pictures in this twentieth century of our Lord are the veritable successors of the men of many pre-typographic ages who chiseled out the Ten Commandments on Mount Sinai; or with stylii wrote the Buddhistic scriptures on palm leaves in

India; or with engraved units impressed cuneiform characters in clay at Nineveh, giving the world the earliest histories of the Creation, the Tower of Babel, and the Flood; or who with crude reed pens manufactured the "Book of the Dead," Egypt's best seller in the reign of the Pharaohs; or with quill pens multiplied copies of the writings of Aristotle and Cicero; and the guilds of writers and illuminators which flourished until the eve of the invention of typography, making the most beautiful of books. All these artificers, more or less scholarly, were engaged in disseminating, recording, and preserving parts of the funds of knowledge of the races to which they belong, which is the task of the printing crafts throughout the world today.

Thus the Typographic Library has outgrown its name. It is a library and



Entrance to the double-deck steel book stack, continuing from the rear end of the main hall as shown in the illustration below. There is a glimpse, at the right-hand side, of the offices of the librarian

museum in which are preserved the records of the efforts of mankind to march with Civilization from the time of the rock-scratchers through the centuries forward to the marvelous and stupendous accomplishments of the twentieth-century successors of the early groping rock-scratchers, who yet had a vision which later ages make glorious. This institution offers to students in one place a review of the evolution of the graphic arts in all its stages; it would better be termed a Library and Museum of the Graphic Arts, these arts being collectively the mightiest of all the arts. Here might properly be included the Table of the Ten Commandments, if it should be discovered. Here also is an appropriate location for the Rosetta Stone and the Behistun Inscription, which, with the Table of the Ten Commandments, are the three greater landmarks of Civilization, each one the product of Craftsmen whose employment concerned letters, which is precisely the employment of all classes of printers and producers of the books in this our own time.

An illustrated description of the library and museum may be had upon request to the Typographic Library, 300 Communipaw Avenue, Jersey City. The collection occupies floor space a little in excess of 5,000 square feet, with no room to spare, and it contains approximately 80,000 volumes. The library has at times exhibited some of its treasures, ancient and modern, in most of the larger printing centers of the country, where thousands have benefited from seeing them.



View of the main hall of the library and museum, looking north from the reception area. Beyond the exhibition cases are the book cases, the book stack, and the offices of the librarian and his assistants

A.T.F. Library and Museum Display Memorials to Industry's Leaders

By HENRY L. BULLEN

Printers and Type Designers of Past and Present Honored by Statues and by Memorial Windows

WHEN in 1908 the projector of the Typographic Library and Museum of the American Type Founders Company received the generous consent of that company to assemble a collection worthy of the power (influence) and beauty of the printing arts, he issued a statement of its purposes, one of which was "to perpetuate the memory and honor the achievements of all persons who in any period and in any country have advanced the printing arts." Probably there is no other institution anywhere that has so effectually and visibly idealized the printer and the printing arts, whether these arts are considered as parts of one of the greater American industries, or as crafts or arts, or in the aggregate as a master influence in human affairs of all kinds.

Here, therefore, in a type foundry the management of which has conspicuously exalted the prestige of the occupations which it serves, is a veritable temple of the graphic arts. Here the printer sees his vocation idealized and many of his predecessors and people of his own time glorified. Here, too, a printer may learn why his occupation may be described in terms such as may not properly be associated with trades which cater only to the physical needs of mankind.

One phase of the desire to do honor to our chosen occupation is expressed by pictures, busts, and statues. These aids have been availed of to a greater extent here than in any other institution. When in 1925 larger quarters were assigned to this library and museum, the main room was found to have thirty windows on one side, giving an excess of light and creating an unlovely appearance, besides seriously diminishing very desirable wall space. It was decided to brick in the lower halves of twenty-four of the windows, thus gaining wall space, and to

devote the upper halves to stained-glass memorials of eminent printers (Fig. 1), using the printer mark of each printer therein celebrated as the focal point of each composition. As a result, these windows, four of which are pictured on the facing page, constitute the chief decorative feature of the library.

The windows are not separate compositions. Each is a unit of a series for

site, thus excluding the emblems. The dates upon the windows range from the year in which, after due preparation, the honored ones began the master practice of their art, until the end of their careers.

Because of a desire to anticipate posterity in honoring three living and highly esteemed masters of their art, together with the most ancient of existing printing houses in the world—and as honor-



Fig. 1.—Section of east wall of the library and museum, showing how the stained-glass windows and wall pictures are arranged, so that they may be seen to advantage above the exhibition cases

the most part uniform in design, each carrying the name of the printer or the printer-family memorialized, the printer mark used, and a short ascription explaining the nature of the celebrity of those whom we wish to honor. When the ascription could be expressed in one line, in a scroll, as in the De Vinne window (Fig. 2), certain emblems, such as an open book, two inking balls, or a lamp of knowledge, are placed below the lower scroll. In a few of the windows the ascriptions required to be extended into two lines, which were placed in a panel, as indicated in the color reproductions oppo-

able as ancient—the final year dates on the four windows pictured here in color were omitted, with the prayer that the time when they might be added would long be deferred.

Those we have sought thus to honor are right worthy—men who have added prestige to our calling. However, many of sufficient celebrity and achievement were eliminated because of lack of window space. Quite a few were eliminated by the plan that required the use of a printer mark. If The Lakeside Press of Chicago (R. R. Donnelley & Sons Company), Daniel Berkeley Updike, and a

few other American printers had associated a printer mark with their just renown, doubtless the following record of those celebrated would be different, for several of these were considered. Thus also, because they used no printer mark, such celebrated printers and printing houses as The Didots, l'Imprimerie Nationale, Baskerville, Bulmer, The Chiswick Press, Bodoni, were eliminated.

Two printers in the list had no printer mark: Gutenberg and Nicolaus Jenson. Gutenberg could not, of course, be left out; he alone has a portrait. Jenson was a member of the guild of Venetian printers and entitled to use (as his successors did) the guild device of a Cross dominating the world, and this appears upon the window devoted to him.

Here, then, is the roll of the honored ones, in chronological order:

- Johann Gutenberg, 1445-1467: Inventor of Typography. His portrait is shown.
 Fust & Schoeffer, 1455-1466. Lower scroll: Peter Schoeffer, 1467-1502.
 Nicolaus Jenson, 1470-1480: Perfector of Roman Types.
 William Caxton, 1474-1491: First Printer in England.
 Erhard Ratdolt, 1476-1522: First to Modernize Typography.
 Johannes Froben, 1491-1527: First of the Learned Printers.
 Aldus Manutius, 1494-1515. Lower scroll: The Aldine Press, 1494-1597.
 Thielman Kerver I., 1497-1522. Lower scroll: Thielman Kerver II., 1529-1573.
 Johannes Schoeffer, 1502-1531. Lower scroll: The Schoeffer Family, 1455-1796.
 Jacques Giunta, 1516-1546. Lower scroll: Les Guntas, 1516-1620. The motto shown on the printer mark reads *In Domino Confido* ["Trust in the Lord"].
 Geoffroy Tory, 1518-1533: Scholar, Artist, Printer. The motto is *Non Plus* ["Nothing Beyond (or Better)"].
 Wechel: Pater et Filius. Lower scroll: Christian and Andreas, 1522-1581.
 Robert Estienne, 1524-1559. Lower scroll: Les Estiennes, 1496-1649. The motto is *Noli Altum Sapere* ["Be Not High-minded"].
 Henri Petri, 1525-1579. Lower scroll: The Petri Family, 1494-1700.
 Etienne Dolet, 1537-1546: The Martyr of the Renaissance.
 Jean de Tournes, 1540-1564. Lower scroll: Les Tournes, 1540-1757. The motto is *Quod Tibi Fieri non Vis, Alteri ne Feceris* ["Do Not Unto Others What You Desire Not to Be Done to Yourself"].
 Christopher Plantin, 1555-1589. Lower scroll: The Plantin Press, 1555-1876. The motto is *Labore et Constantia* ["By Labor and Constancy (or perseverance)"].
 Louis Elzevier, 1583-1617. Lower scroll: The Elzevier Family, 1583-1681. The motto is *Non Solus* ["Not Alone"].
 Oxford University Press, 1585—. Lower panel: England's Most Illustrious and Oldest Printing House. The motto is *Dominus Illuminatio Mea* ["The Lord Is My Light"].

Theodore Low De Vinne, 1842-1914. Lower panel: America's First Great Printer. The motto, in Greek, is from the tragedy of "*Prometheus Vincit*," by the poet Aeschylus (B.C. 525-426), in which the god Prometheus, in declaring benefits he had conferred upon mankind, among which was the discovery of fire, is imagined by the poet to say (we employ a free translation): "For them I found numerals, the chief of inventions [that is, mathematics], and the union of letters with remembrances, which is the mother of the Muses and gives guidance to the artificers of all things [that is, history and the recording of knowledge]."

George W. Jones, 1889—. Lower panel: Leader of the Printing Art in Britain *Primo Dimidio XX Saeculi* [in the first half of the twentieth century].

William Morris, 1890-1896: Reviver of the Printing Art.

Bruce Rogers, 1900—. Lower panel: He elevated Typography to its highest plane in America. His printer mark has in it the initials B.R.

John Henry Nash, 1916—. His Types Glorify Literature in California. The motto is *Hesperothen* ["Out of the West"].

At the upper left-hand side of the picture at foot of the reverse of insert it will be seen that the effect of a frieze has been obtained by a series of portraits executed in a uniform manner and size, each in a separate similar frame. These portraits, of which there are twenty, are of American leaders in typography and of inventors who have advanced printing and its allied arts.

The library contains the heroic-size bronze statues of Franklin and Gutenberg, situated at the entrance of the type foundry; bronze busts of De Vinne, Franklin, Coster, Charles Francis, and George Bruce; and one marble bust of Richard March Hoe. Framed and on the walls are many portraits of celebrities who have been associated with our occupation, and views of celebrated printing houses and of incidents of historical importance, such as the meeting of Aldus



Fig. 2.—Stained-glass window in honor of Theodore Low De Vinne, showing his printer mark, with emblem displayed below the lower scroll

Manutius and Jean Grolier in Venice, Caxton taking off his first impression in London, Franklin with his family entertaining visitors in the garden of his residence in Philadelphia, Franklin as "The Water American" refusing to drink in spite of the jeers of his fellow workman when he was a journeyman printer in London, Franklin before the Lords in Council in London, a large oil painting allegorical of typography, which may be seen at the extreme end of the view shown in the picture at foot of the reverse of insert, and many other pictures too numerous to mention here.

Thus this library honors printers who have themselves greatly honored their calling and, in doing so, have made us all permanently their debtors.

Making Ten-Point Rule Out of the Ordinary Twelve-Point Rule

By GEORGE HARVEY PETTY

The problem of ten-point rule is not confronted often. Most printshops are equipped with all the rules that generally are needed, and they do not have to worry about ten-point rule. However, the plant in which I work does not have ten-point or eight-point rule. We make it out of twelve-point rule. How shall it be done satisfactorily?

One or two of the local printers do it on a rotary miterer. They simply set the gage to the size required, advance the carriage to the point that will give them the size desired, and lock it there by placing a slug in the sliding groove that will halt the carriage at the proper place. Then they run the strip of rule through without locking it in, holding it down with their fingers. At best this way is not satisfactory because the side thus cut will be ragged unless run through several times. When you do that something is apt to slip and the strip will be ruined.

I use the power saw for this. Raise the bed and shove it forward until you have the blade cutting off the proper amount of face. Lock tightly with the thumb-screw on the left side of the bed. You can cut interminably this way. Slide the rule vertically with the blade, holding it down securely against the bed and the back of the locking device with the fingers. One time will suffice. Before you get the size you want you may have to cut two or three short pieces, but soon you will cut a perfect face.

+ THE INLAND PRINTER

A Practical and Simple Method of Producing Offset-Deep Plates

By KARL DUSIK

A Translation by Gustav R. Mayer of an Article
Published in "Photographische Korrespondenz"

OFFSET-PRESS platemaking with photographic methods of transferring has come into almost universal use among lithographers. For many years bichromated albumen has been the photographic foundation for the printing area of these plates and is still producing good results, but it has its definite limitations, and to overcome these a different working method is required. The old method of color correcting by retouching with pencil and eraser on continuous-tone positives on ground glass also has certain limitations, and the methods of chemically reducing the halftone dots upon the color-separation negatives and positives is a decided advancement in retaining the original character in color-process reproduction.

From experience so far with these dot-manipulating methods, most of the manipulation required can be more easily done upon the halftone-screen positive, and this calls for making contact negatives from these "corrected" positives in order to use the bichromated-albumen method of offset platemaking. This adds materially to the cost of production, especially if the first proving shows that further corrections on the positives are necessary, which means that the first set of negatives is now useless and another set must be made for the second proving.

To avoid this loss in extra time and material, the positives themselves should be used for producing the offset printing plates. This necessitates a platemaking method in which the negative image first obtained on the plate can be converted into a positive image directly upon the grained metal plate.

Here is where the so-called "offset-deep" platemaking methods are exceptionally valuable, because, to produce a positive image on the printing plate, a positive is required when exposing the

light-sensitive metal plate to form the image on the printing plate.

Offset printing plates produced by an offset-deep process have shown us a remarkable improvement over those made with bichromated albumen in the usual way. A coarser-grained metal plate can be used for the same fineness of screen, which in itself makes presswork easier, and this, when combined with the work slightly etched into the plate, enables carrying more ink on the press, and results in a cleaner and stronger impression on the paper. Gelatin, glue, or gum arabic, mixed with a bichromate, have been in use for over twenty years in the production of what are now known as offset-deep printing plates for the offset press. Numerous patents for offset-deep methods, which have appeared in recent years, are all based on this well known principle of direct reversal of the image on the lithographic printing plate. A license is required from the patentees for the commercial use of the new features that form the basis of these patents.

In the opinion of the writer, bichromated gum arabic is especially valuable for this one purpose, and the method of A. Tellkamp, Charlottenburg, published in 1908, with which he made direct positive impressions on lithographic plates from drawings of maps and plans on a translucent paper, is made the basis of an offset-deep method perfected in the Graphic Arts School and Research Institute in Vienna. A great deal of time and attention has been devoted to the practical application of this method under actual working conditions that constitute part of the instruction course in lithography here, this providing the means of making practical tests of the technique

perfected by the writer, thereby establishing the simplicity and certainty of this working method. The information given below comprises the first public disclosure of these formulas and working directions. They are freely given to those who cannot attend the institute for personal instruction and still may wish to apply the method commercially.

Zinc plates of not too fine a grain are utilized (aluminum plates are not suitable), and these are thoroughly washed and scrubbed with a brush under running water followed by a 1 per cent hydrochloric-acid solution to remove any foreign matter which may be on them. Again they are scrubbed with the brush under the faucet and flowed with a 5 per cent acetic-acid solution, this being allowed to act about two minutes. Again lightly scrub and rinse the plate with water, drain off the water, and dry the plate rapidly by means of an electric fan. This preliminary preparation can be done on all plates intended for use during the ensuing day.

The light-sensitive solution for coating the plate is: 300 cubic centimeters of distilled water; 100 grams of purest gum arabic; 15 grams of ammonium bichromate C. P.; 5 grams of calcium carbonate (precipitated chalk).

The gum arabic is crushed in a mortar and placed in a suitable-sized beaker, and sufficient of the stated quantity of water is added to cover the gum. The bichromate and chalk are next placed in the mortar, a small quantity of the water added, and the whole is rubbed into a paste. This procedure promotes the thorough distribution of the water-insoluble chalk in the mixture. (The reason for adding the chalk will be given later.)

More water is now slowly added, with constant stirring with the pestle until the bichromate has dissolved. Then this is added to the gum in the beaker and the complete mixture well stirred with a glass rod or strip. It is advisable to prepare this mixture a day before use. It has quite good keeping properties except in warm weather, when it soon becomes sour and is then useless. After vigorous stirring this is filtered through two thicknesses of the finest bolting silk.

The mixture is evenly spread over the prepared and dry grained zinc plate by means of a velvet pad (or "Blanchard brush") and the plate dried in a cupboard, or preferably by spinning on a whirler, where it will not be fogged by strong light before exposing.

Exposure time must be found by experience with the particular light source, such as an arc lamp; with the ordinary arc lamp in general use the time is from four to six minutes. If the plate is overexposed, the detail in the small dots in the highlights of the screen positive will veil over and the dots in the shadows become larger, with the result that the highlight detail will be missing and the shadows will gray out; in other words, the longer the exposure time the lighter will be the final picture on the zinc plate.

For developing the exposed plate, two solutions are prepared: (A) 1 liter calcium- or magnesium-chlorid solution 35 degrees Baumé, 25 cubic centimeters of lactic acid, concentrated. (B) 1 liter of calcium- or magnesium-chlorid solution 35 degrees Baumé, and 50 cubic centimeters of lactic acid, concentrated.

It is very important that the strength or concentration of these two developing solutions be exactly as given. If the mixture is weaker the exposed areas will suffer and become weak, and therefore the calcium- or magnesium-chlorid solution should be tested with the hydrometer when preparing it, before the lactic acid is added. About 500 grams of either chlorid, dissolved in 800 cubic centimeters of water, will make very nearly a 35-degree Baumé solution.

For developing the plate, solution A is spread over the plate with another velvet pad, or Blanchard brush, using a circular motion. In a few moments it will be noticed that the unexposed parts are leaving the plate, while the exposed portions remain firm and hard, this being tested by lightly scratching with the fin-

gernail. The easy removal of the unexposed areas, and the prevention of action on the exposed parts, are distinct characteristics of the chalk in the light-sensitive mixture. The chalk reacts with the lactic acid to produce carbonic acid in the exposed parts. The formation of carbonic acid is rather violent when developing, and it is therefore clear that, in the unexposed portions that should be removed, the bichromated colloid is thoroughly cleaned out.

In the exposed parts that remain on the plate, this reaction with the chalk has a hardening action on the colloid image, which hinders or prevents any action on the image by the acidified alcohol used later on. After the developer A has acted for a short time, the used developer on the plate is removed with a rubber squeegee and a fresh portion of the A solution is spread over the plate. After this has ceased to act any further, it is removed with the squeegee and developer B spread over the plate in order thoroughly to remove all possible invisible colloid matter. At the same time the zinc will be slightly etched under the developer. After this has acted for a short time the used developer is removed with the rubber squeegee and the plate is now ready for the actual etching.

Deep etching is done with a mixture of 100 parts of calcium-chlorid solution 36 degrees Baumé (but no weaker) and 5 to 10 parts of nitric acid, C.P. This is spread evenly over the plate with a ball of absorbent cotton, and etching of the exposed metal areas rapidly takes place. The action of the acid mixture should be tested by spreading some of it over a non-printing area, while spreading it over the work as evenly as is possible; there is no danger of streaks forming during etching if the image on the plate remains firm and solid. After etching, the spent acid mixture on the plate is removed with the rubber squeegee, and the oxid which has formed during etching is cleaned off with a slight application of the developing mixture spread over the plate with the velvet pad. In spite of all this rather harsh treatment the dots will appear clean and sharp under the magnifier.

The plate is next gone over with a soft ball of absorbent cotton or Joseph paper wet with 90 per cent alcohol, followed with dry cotton or paper to dry the plate thoroughly; no moisture must remain.

After the plate is dry, all the bare metal areas of the plate that should not print or accept ink are now covered with a thin coating of plain gum solution and allowed to dry before proceeding further. No gum must be allowed to run onto any part of the image while stopping out the areas that should remain blank on the plate.

The next step is the filling-in of the etched areas, which are the final printing areas on the press. For this purpose the following mixture will answer: 450 cubic centimeters of 96 per cent alcohol, 50 cubic centimeters of amyl acetate, 30 grams of orange shellac. Or, still better, Bakelite A, instead of the shellac, with 3 cubic centimeters of resinol or tricresyl phosphate; after the shellac or resin has dissolved, 2 grams of methyl violet is added to the mixture, well stirred, and then filtered through absorbent cotton. A small quantity of the shellac or resin solution is poured onto a dry, soft, lintless rag and spread over the plate in as thin a coating as possible. Dry the coating thoroughly; heat can be applied to hasten this drying.

A small quantity of the ink is now prepared, consisting of 2 parts of litho crayon and 1 part of litho transfer ink mixed with sufficient pure turpentine on an ink slab to make a liquid ink, which is somewhat generously rubbed over the plate with a soft sponge or piece of felt, well rubbed in, and allowed to become fairly dry. Now with a short-haired, stiff horsehair brush go over the ink coating until it is evenly distributed and is entirely free from streaks.

The plate is next laid in a tray of warm water in which the gummed-out areas will first be seen to loosen and later the light-hardened image areas will become soft; the removal of the gum image is helped along by light rubbing with absorbent cotton. Care must be observed that the cotton does not become too filled up with the ink and gum being removed from the plate, as this may be re-deposited on the now bare metal areas and form scum in the plate. The bichromated-gum image comes off in a skinlike form when the plate has not been heated too much in drying the shellac coating.

After this second developing in warm water the plate is well rinsed and dried in front of the fan, talcumed, cleared with a 2½ per cent hydrochloric-acid solution, and rinsed, and it is now ready

for the conventional preparation for printing by means of the offset process.

Another method of proceeding after stopping out the blank areas with gum is to apply a 20 per cent asphaltum-in-benzol solution containing a small quantity of machine oil. This is evenly and not too thinly spread over the plate or flowed on, and is dried with the aid of warm air or gentle heat.

After this the plate can be immediately immersed or bathed in a $2\frac{1}{2}$ per cent hydrochloric-acid solution, in which the gummed-out areas and the original image will promptly separate from the plate. The plate is then removed from the acid bath and thoroughly rinsed in running water, and at the same time every trace of the gum image and asphalt should be removed by light rubbing with a ball of absorbent cotton. The further treatment of the plate is the same as mentioned heretofore.

Smartly Decorated Printing Office Finds Its Business Growing

The Society Printing Studio, Kansas City, Missouri, is justly proud of its smartly decorated quarters. The modern decorations are colorful and impressive without being overdone. Incidentally,

How Can Printers Meet Buyers' Demands for Lower Prices?

By A. F. MISCH

HOW ARE we going to meet the demand for lower prices? We do not have that problem here in my town. We do not know what to say about it. We get the low bid and cut it 10 per cent and it is over with! That reduces sales expense and does wonders for volume!

We meet all kinds of buyers. There is the fellow who by the time he gives you the copy has figured out the cost of the work. Another is the type who sends out requests for bids, and with each request sends upward a silent prayer that some printer will make a mistake.

There are all kinds of buyers, but there is one I am particularly interested in—the fellow who can appreciate printers' costs, who has his firm's interest at heart but who can also realize that the printer has a definite cost. This is the fellow who makes the printing business worth while. He might be at the head of an organization, or the purchasing agent, or interested in any form you may men-

We have got to meet conditions as they are today," and he asks why you, his printer, quote the same price you did a year ago on the same work.

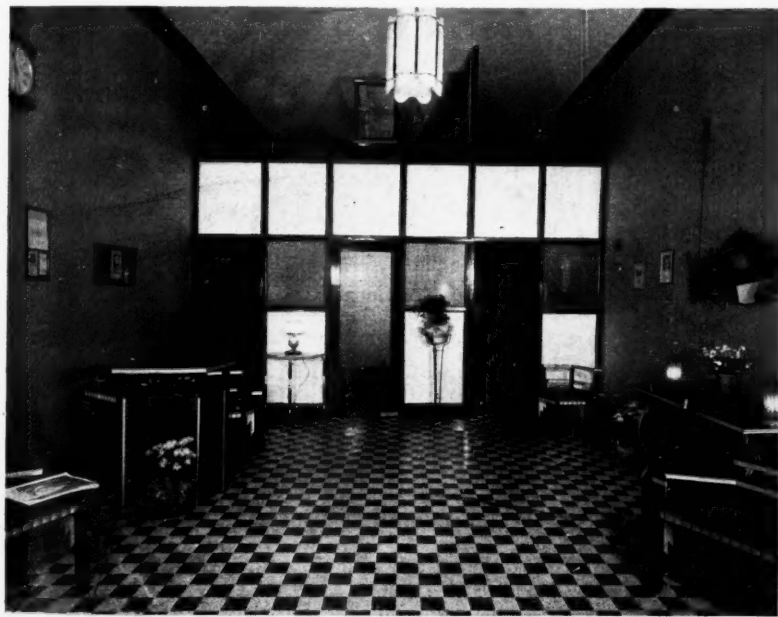
"Bill," he says, "a year ago you made this form for me. We need 10,000 of them again. What will it cost me?" You scratch your head and say, "Prices are about the same as they were; my rent is the same; taxes and insurance the same; salaries, labor, paper, and ink are about the same. I don't think there will be much difference." But you say you will take it back and figure it, and leave the office feeling sick, and also sure that some cut-price printer has been talking to Tom about his printing.

The smart thing to do is to go back and check over your business. You may have items of overhead expense that require attention; little leaks of expense items that in a month's time amount to dollars. The man with whom you are doing business has stopped leaks; reduced wages and salaries.

"Don't misunderstand me. I do not mean that we as printers should cut things all to pieces in an effort to reduce printing costs. But can the industry as a class stand aside and say the price is so and so—take it or leave it? I do know that a lot of printers have checked costs and are now basing their selling prices on a cost basis different from the one they used a year ago. They have found ways to reduce their costs.

We should look to our equipment. We are all probably over-equipped. All the work being done could be done on fewer presses, less expensive investment; but I don't think we should become blind to the fact that obsolete equipment is not conducive to lower costs. We should give careful study to the equipment of our plants, check every item carefully. If you buy a piece of new equipment which will lower costs you will be doing the right thing, and such changes should be made as rapidly as possible.

The printer should investigate his paper costs. That may not be so much of a problem in the city as it is in the smaller



The Society Printing Studio's color scheme is silver and black, skilfully carried out in the furniture and enhanced by the pattern of the linoleum. The business office, in the balcony, is reached by two stairways

the firm's business has nearly doubled since it moved into the new quarters! Who says appearances do not count as helpful aids to printing concerns?

tion. Today he is selling his product for less money than a year ago. He says, "We have cut our costs, salaries, wages, and stopped every leak we can discover.

towns, but that is an item in our shop that is being changed, and changed rapidly. Some paper we can afford to stock heavier on, and some less.

After the printer has checked over his overhead costs, wages, and salaries—after that is gone over thoroughly—I think he should take his employees into consideration and acquaint them with conditions as they are today. The average employe will be glad to coöperate with you and assist in every way possible if he realizes some of the problems you are up against.

With those items taken into careful consideration, I feel sure the average printer will find that his costs can be reduced, and I believe they *will* be reduced. There are plenty of smart printers who are selling their printing for a little less and still making money, and it is just because they have trimmed a little off some of their costs.

Many Printers Find Opportunities for Printing of Coupon Books

By C. M. LITTELJOHN

The theater and motion-picture scrip, fountain scrip, coupon books for coal dealers, for ice dealers, for beauty parlors, for the thousand-and-one lines of business that realize the value of making permanent customers and securing the cash in advance in return for a discount! As never before the printer of today has unusual opportunity to cash in on this present era of intensive merchandising by numerous retail houses, gasoline filling stations, and entertainment concerns of all sorts.

With the business creeping away from them and profits to be achieved, business men turn to the coupon book, and through it they often find that loyal customers may be developed who will stick long enough to learn the value of a concern's goods and services. Then they're "sold" for keeps.

In order to make the outlay of ten dollars, five dollars, or whatever amount for the book of scrip or coupons easier for the customer, a rebate or initial discount of from 5 to 10 per cent may be offered. But for cash business this discount is more than justified.

Many printers finding the vogue for coupons increasing and their use spreading to various retail businesses, are suggesting the coupon books, in some cases

attractively printed like ornate and engraved bond coupons to give them prestige, to the thousand-and-one business houses. These printers are thereby helping their customers to profit, for they cash in on one of the soundest of modern business expedients for the retailer.

Such coupon books also comprise excellent gifts upon birthday occasions to those who normally patronize fountains or are perpetual theater-goers. For more prosaic lines, such as a fuel business,

coupons are very attractive, and reflect their value through an engraved effect achieved by the printer.

Enterprising window displays in some printing establishments, as well as counter and show-case exemplifications of specimens, include a variety of coupon books. Moreover, printing-house salesmen are coached in the solicitation of this type of business from executives who may have neglected the opportunity contained in coupons.

Notably Effective Business Card Demonstrates Real Modernism

NO MORE striking, distinctive, or attractive business card has come to THE INLAND PRINTER in the eighteen years of the writer's connection here than that of Thormod Monsen & Son, Chicago typographers, inadequately illustrated, though to the best of the photoengraver's ability, herewith.

It is first an ideal example of genuinely modern layout and typography. That statement, as associated with the above-given tribute, makes it plain that those who broadcast misinformation to the effect that THE INLAND PRINTER's editor opposes anything but traditional, formal types—exemplified by Caslon—and conventional layout act with ulterior motives. This particular card is as unlike the prim centered design in Caslon or a similar type as it is unlike the complex overornate—yes, "cockroach"—typography which represents the conception of what's modern of those who purposely and maliciously disregard the facts when referring to the position of THE INLAND PRINTER in its connection with typographical matters.

But enough of that! Some description must compensate as far as possible for the camera's insufficiency. How the work was actually done is also interesting and worth an explanation.

What appears like white paper—the panel containing the name of Myron T. Monsen, who worked out the design and handling—is really light gray printing. On the finished card the type-character illustration with wings is silver against black and the lines "Monsen, Chicago" black against silver. There was a second



This business card sets a high standard of achievement. The engraving merely hints at the simplicity and effectiveness of this genuinely modern card

and stronger gray, as reference to the halftone of the card will show.

The interesting thing, however, is how the silver was applied. Instead of being stamped on those particular parts, silver unifoil was first mounted on the card stock, covering it completely. Over this the light gray was printed in two impressions with opaque ink. For the second color, the darker gray, there was one impression with transparent ink. The third, against which the silver parts show so strikingly, was printed twice with black ink. Of course the plates for printing the grays were routed, the light gray one to avoid covering the parts to be finally silver and the dark gray cut to miss those parts and also the two light gray panels. In short, and in a sense to repeat, all printing, black and the two grays, was done *on* the unifoil.

It is a costly card, but when Mr. Monsen disclosed what he had spent on it the only observation possible was that, because he could scarcely ever consider giving it up, it might easily prove to be the "cheapest in the long run." The ticklish work of printing was done by John Dickinson Schneider with special inks.

+ THE INLAND PRINTER

Selling Printing to Aid Your Client's Other Mediums of Advertising

By C. N. TUNNELL

Whatever Kind of Advertising a Customer Uses This Printer Sells Him the Printing to Stimulate It

A SOUTHERN printer, who has not been satisfied to see his sales decline without making an effort to maintain his volume, commented: "It is very true that many companies both large and small have reduced expenditures in every way possible, and printing in all lines as well as advertising printing has felt the ill effects. But so far as our firm was concerned, we found that some of our lost business was not due to the so-called business depression, but to our own laxity and to inroads from various other mediums of advertising.

"During the past few years radio advertising has become a big factor. There is no argument but that radio advertising should be included on the advertising schedule of some firms. But as yet nothing has been devised quite as effective as the printed message when dollar-for-dollar value is being considered.

"But there are many forms of printed messages utilized in advertising which divert from instead of add to the printer's profit. For instance, tire-cover advertising, outdoor posters, electric signs and flashers, novelty advertising, newspaper advertising, screen advertising, exhibition and demonstration advertising, private news-reel advertising, publication advertising, etc., all have their place in the field of advertising, and yet are not within the scope of the average commercial printing plant.

"Being just an average commercial-printing firm, we began to look about and make investigation to see if all forms of advertising were being reduced or whether we were simply allowing direct-mail, circular, and similar printed matter to be replaced by radio, poster, and such mediums. Surprisingly, we discovered that the latter condition existed in altogether too many instances for the printer's welfare.

"For example, one local flour-milling concern had previously given us many printing orders for direct-mail advertising pieces, frequently running a campaign for weeks at a time. This firm's account had fallen off until it was practically nothing, yet we noticed that the concern was making a pretty big play with its radio program. It had popularized a particular orchestra, and it was causing some comment with its occasional radio talks on the subject of flour, good bread, baking, etc.

"We did not attempt to 'unsell' this firm on radio advertising and swing it back to direct mail. We approached the customer with ideas as to how we could

aid him in making his radio advertising so much more effective. We showed the purchasing agent and advertising manager whereby it would be good merchandising to inform all their radio fans that new and popular recipes could be found in every sack of the flour. Naturally we printed these recipes, which were in the form of slips, one side devoted to one or more recipes and on the opposite side a printed coupon to be filled in if a large, complete recipe booklet was desired. We printed these booklets, too.

"In addition we also turned out some counter cards to be distributed among grocery firms, while window strips were printed for the same purpose. We then showed this customer that there was little use in popularizing his orchestra and selling his firm name unless he kept the trade name of his products before the prospect at the point of purchase and furnished a recipe at the actual time the purchaser wished to do some baking.

"In like manner we got started with a large dry cleaner by first selling him a small printing order to call attention to his radio programs. We complimented him on his original and informative type of announcements, and then showed him where it would be wise to place a small printed slip in each garment to call attention to these weekly programs. Soon this dry cleaner was using other types of advertising printing as well as buying his regular office printing, supplies, and various other items from us.

"A laundryman explained that he was cutting down on his advertising, using only poster advertising at the time. We proved to him that he was spending several thousand dollars annually just to put his name before the public and yet

A COPY SUGGESTION

Inquiries Are Valuable

THE CHIEF function of most periodical advertising is to create inquiries. One inquiry is as valuable as a money order or a check. Most of them have a real cash value if they are followed up promptly and with the right kind of printing . . . better-than-usual printing. Too many concerns spend a lot of money advertising and getting inquiries and then neglect to give this step in their advertising program as much care and attention as it should have. Honest, now, don't you think that if you improved the quality and the character of your "follow-up" printing it would actually PAY?

An advertisement from *The Ink Spot*, house-organ of M. P. Basso & Company, of New York City

was overlooking an opportunity to keep his name before his actual customers. We showed him where it would be inexpensive advertising for us to print the firm name and a brief message on glassine shirt wrappers, bags, boxes, and various items which had heretofore been going out plain. Within a short time this laundryman was able to get favorable expressions of opinion to the extent that he began to use bundle inserts, garment tags, and other advertising pieces.

"At our suggestion, he began to push his different laundry services, dry-cleaning department, etc. For example, he began the use of inserts to advertise his curtain department in family bundles. With suits for men he included selling messages about his bachelor bundle service, while his rug-cleaning section and other departments had their share.

"Another large firm informed us that it was using only poster advertising. This firm was a packer; so we suggested that, as the posters were truly unusual and attractive, replicas should be made on counter cards and window cards for the retail dealers, and that this same idea should also be carried out on advertising blotters for distribution throughout the business section of the city. Our suggestion appealed to the extent that we have already received a repeat order on both pieces, the second order being for double the original quantity.

"A similar idea was executed to secure some profitable business from a large automotive firm the manager of which first stated that only tire covers, showing the picture of their unique building,

were being used. We suggested that this picture should be used on all outgoing envelopes, letterheads, etc., and that advertising blotters carrying the picture and slogan as on the tire covers should be distributed. He agreed, and we do practically all his printing now.

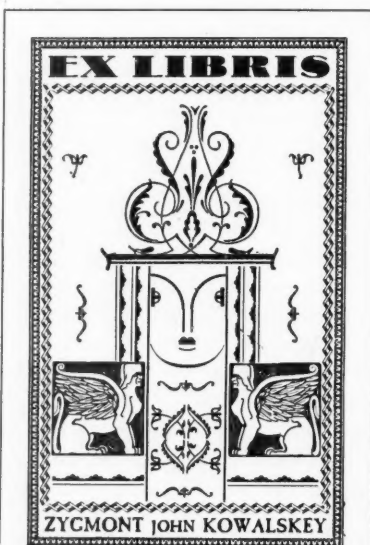
"One local jobber told us that he had cut out all his advertising and was only making personal telephone contact. This remark suggested telephone cards. We sold him on the idea of telephone cards bearing his number with blank spaces for numbers of other sources of supply, to be written in by the dealers.

"A big wholesale baker said that he used only newspaper and radio adver-

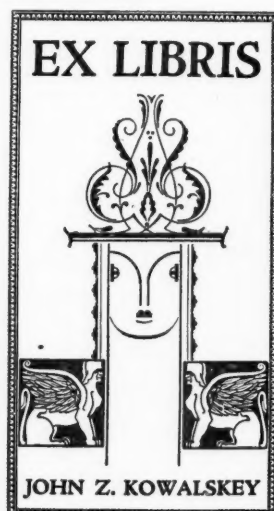
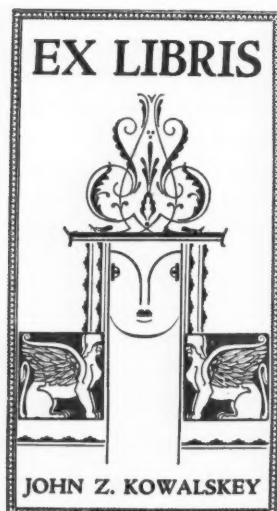
tising. We sold him bread inserts to remind customers of his radio hour. Then, after once getting this baker started on inserts to tie in with his radio program, we showed him how to increase the sale of bread by increasing consumption. We printed for him many thousand small bread inserts with timely suggestions of the many ways of using bread to make dainty things to serve at parties, etc., as well as different ways of serving bread for the regular menus.

"Department stores rely very largely upon newspapers as an advertising medium, but we convinced the advertising manager of one department store something different would help to put over his January clearance sale in spite of so-called hard times. We suggested that he reach an increased number of prospects on which his local newspaper could not provide complete coverage. We sold him on the thought of a miniature newspaper to contain style news, timely features, etc., along with illustrated advertising copy for the clearance sale. These 30,000 miniature papers were distributed in the small towns and over the rural routes of the trade zone, with the result that this merchant brought in many new customers and since that date has listened with interest to each plan we have offered.

"The list is too long for a complete tabulation. We have made extra efforts to tie in printing with other varieties of advertising. And by offering to support these other forms of advertising and to assist rather than criticize them we have seen our own printing sales continue on a par with the boom years."



The book-mark reproduced above was discussed by a group of typographers visiting the Warwick Typographers establishment during the Craftsman convention. To see if some improvement was possible, different units of ornament were taken out and new proofs pulled. Four of these are shown below



Obsolete Printing-Plant Machinery Should Be Junked, Not Resold!

By L. M. NICHOLS

N. E. A. President Declares Views in an Address
Presented Before the Missouri Press Association

PEEKING into the back-office closet, we find the skeleton of work-worn machinery dangling on a nail. The more we see of junk yards filled with the wrecks of countless thousands of automobiles, the more we respect the building ability of our printing-machinery manufacturers. Like officeholders, printing machines may die but never resign.

There are some who have been thinking about this and wondering if something should not be done about it. The countless thousands of printing antiques in our printshops should be converted into junk. The objective is obvious.

In the first place there is more printing machinery in the world than there is printing. The junk that some are using to produce the finest of fine arts does not reflect credit upon the craft. An organized effort to get the printing machinery and the demand for printing in balance should be encouraged.

Some agencies and groups have been whispering among themselves about the antique- and obsolete-machinery problem so apparent in our own particular industry. There has been too much talking and not enough action.

Some of this slow-motion effort has been due probably to fear of criticism or that manufacturers might be charged with selfishness. But we know that the printing industry is interested in the solution of this plague of old equipment, and we feel that those directly identified with the use of the machinery should display a like concern. Let us users of printing machinery who see the need of this stabilization give the makers of machinery a pat on the back. They need this encouragement and coöperation. It will rebound to the good of our industry.

Occasionally we hear of some direct results of this policy. Just a few days ago one of the large printing plants pur-



L. M. NICHOLS

chased new folding equipment. In the transaction several old machines were traded in on the new. The owner was offered \$125 each for his old machines. He would not sign the purchase order until he was assured that the obsolete equipment would be destroyed. The deal finally was made on that basis.

Later the salesman, with tears in his voice, pleaded with the customer to allow him to save out two or three of the machines for a customer who would be satisfied with less efficient equipment. The printer insisted that the terms of the trade be carried out to the letter. So the machines went to the junk yard. That is a practical incident illustrating the idea under discussion more clearly than can any amount of theorizing.

Several years ago a printer in my town bought a new machine, getting an allowance of \$1,000 on the replaced equipment. The erector took the antique out on the curb and with a big hammer reduced it to old iron. That machine will never show up in some spite newspaper to plague any of the brethren.

Another publisher has an old perforator that has—or did have—a trade-in value of \$20. He contemplates buying a new machine of modern type. If he gets \$20 for his old machine it would be a genuine contribution to the industry if the manufacturer of the new equipment makes junk of the old. Possibly the original owner should take the loss himself.

If this machine is not destroyed—and it is worthless—it may be in some bedroom printshop before the snow flies, dealing misery to some established business. More power to the junkman!

Obsolete machinery is an economic force which not only harms the owner but tends to prevent stabilization of an industry that needs it badly. It's high time that some organization commenced to look about and view the situation. The initiative should come from those who have the most at stake.

Self-preservation is a natural law. We favor an amendment that will strike directly and strike effectually at this particular feature of self-preservation.

This amendment also should embody something about certain trade practices so well known to the printing industry. Not the least of these is the wild scramble of the supply houses to multiply the number of printing plants. It is natural, of course, for a supply house to be interested in sales. No person criticizes that ambition. But we may justly criticize a

policy that kills all sense of proportion and ethics in these transactions.

The marvelous policy of installing a \$5,000 printing machine in a new plant where the promoter cannot even rake up enough funds to pay the freight and the expense of the erector is being modified. You can't borrow a typesetting machine any more. Nor can you buy one unless you can at least convince the maker that he will eventually be paid for it—with a substantial payment in advance.

Such unethical credit practices have marked the sale of printing machinery many years. Supply concerns no longer establish shoestring plants for politicians and poachers. But even yet we have not reached the peak in the matter of credit terms on printing machinery. If the supply houses desire to stabilize the industry and build their own relations with it on more solid foundations they will continue to develop a critical credit policy.

Buyers Want Their Cuts Returned After the Order Is Delivered

By W. E. SCHAPHORST

ONE REASON why one certain printer obtains a good slice of my printing work is that, on shipment of the completed work, he always returns the cuts without being asked for them. In that respect he is an unusual printer. My contention is that every printer ought to make it a rule to return all cuts immediately, provided of course he has not been asked to keep the forms standing.

If there is anything that aggravates me it is to search through cut cabinets for a desired engraving, only to find it missing, and then to chase all over the place inquiring as to where the cut might

be. Usually, after a great deal of effort along these lines, including the interruption of people at their work, I finally discover that the engraving, along with a great many others, is still in the hands of the printer who produced the order several months ago.

Printers who are blessed with a first-class "system" will probably ask, "Why don't you simply call up the printer and ask him to deliver the cuts?" That is not as simple as it sounds.

It is easy enough to call him up and ask him to deliver the cuts. But I have had sad experiences with printers who made it a practice to bundle up the cuts, put them on a shelf or in a box along with a great many other bundles, and then forget all about them. Therefore when a customer telephones for them he says, "I haven't any cuts of yours. They were returned a long time ago."

As a result I have found it necessary to go over to the printer's plant myself and hunt through mountains of bundles covered with dirt and dust. Thus far I have always succeeded in finally finding them—right down at the bottom of the heap, of course.

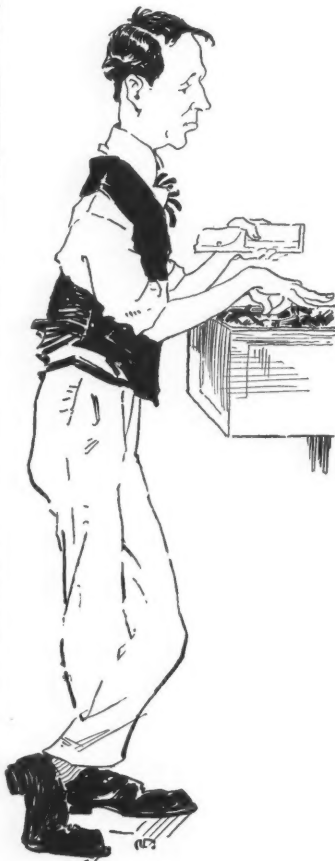
My conclusion therefore is: Keeping cuts is a vexing, time-consuming, and inefficient practice. Do not do it. Return them, and your customers will cordially thank you for your thoughtfulness.

I am informed that some printers purposely hold cuts with the idea that holding them will result in future use of one or more of the same engravings. They think a customer is less likely to ask for the return of cuts and then hand the work over to a competing printer. But that would be one of the very reasons why I would invariably turn the order over to a competitor. I don't like to be bullied into anything, and I am certain that most people feel the same way.

(EDITOR'S NOTE.—These are the conclusions of a printing buyer. Do you think he's right or wrong? Is there anything to be said from the printer's viewpoint? Sit down now, while the subject is fresh in mind, and state your ideas.)

Hell-Box Harry Says—

By HAROLD M. BONE



In a cylinder press it's annoying to have *wrinkled sheets* on the bed.

In order to make rollers *last* a manufacturer must make them *first*.

Even an overlay can make mistakes when it's *under a wrong impression*.

A careless motor-car driver too often ends up with a *crash finish*.

No matter how intricate a form is you can always set it if you will *stick* to it persistently.

The best way to handle *tags* is just to *string* them along.

With a *paper drill* even a dub can make a *hole in one*.

When the boss sees *red ink* on a balance sheet he gets *blue*.

The way some comps set type it's easy to see they're far too fond of the *great open spaces*.

*If your girl is easy-going that's
No reason you should hate her.
Just stir her up a little bit
And try to agitator!*

Obsolescence Is Figured Accurately on a Machine-Valuation Record

By T. S. WHITSEL

The Writer Describes His Company's Method of Recording Facts That Govern Obsolescence

IN ALMOST every discussion of the ills of modern industry, attentive readers and listeners will note the words "machine obsolescence." Expert economists have estimated the tremendous waste incurred by this condition, yet with few exceptions there have been no definite suggestions of means for avoiding the burden, nor even for determining the exact extent to which the condition exists. While mere age is not always a proof that a machine is inferior to present-day models, it is wise to consider that natural progress and improvement have always played an important part in the success of American industries. Obviously the logical procedure would be to determine all the factors that enter into the valuation of any machine.

It is with this thought in mind that the Union Special Machine Company, of

Chicago, has developed the system used in its own factory; and it believes that the same methods can be applied advantageously by members of other trades for the betterment of their mechanical equipment. By this system each individual machine or each individual group of machines is provided with a complete pedigree which coördinates the various factors having a bearing on the determination of the exact degree to which obsolescence exists.

Based upon observation of the system under actual operating conditions, the benefits derived are the natural result of the favorable conditions automatically produced in adhering to the prescribed procedure. The most important of these

may be listed in five principal classifications as follows:

1. The time for taking inventories is reduced, and, as a matter of fact, machine operation need not be interrupted at all during these periods.

2. Attention is constantly directed towards each individual machine. Thus wasteful and inefficient units are quickly detected and exposed with the evidence of their faulty performance prepared in a form suitable for presentation to those persons who are in authority.

3. By this method of directing attention to the mechanical equipment, officials of the operating department will be automatically forced to keep in touch with all new developments and improvements in methods.

4. The ordering of replacements and repairs is facilitated, and minimum time is wasted by machines having to stand idle during operating time.

5. The financial transactions of the company are safeguarded through maintaining a constant balance of the appropriations for new equipment, and, as a result of keeping such a balance, by the avoiding of unexpected expenditures.

The chief essential of the system is a machine-equipment record card, of a form recently copyrighted by the Union Special Machine Company. This card provides for the listing of the name of the manufacturer of the machine, the operation performed, the serial number and the type of the machine, and also the serial numbers of duplicate machines where a group is involved. Following it is an itemized list of the factors that should be considered, arranged in a form that facilitates recording the results obtained through periodic surveys. These

MACHINE EQUIPMENT RECORD										Dept. No. _____			
Mach. Mfd. By _____		Serial No. _____		Serial Nos. Of Duplicate Machines Involved _____		* <input type="checkbox"/> Class A <input type="checkbox"/> Class C							
Operation _____		Type _____				<input type="checkbox"/> Class B <input type="checkbox"/> Class D							
Date Of Survey	General Condition Of Machine	Date Of Purchase	Purchase Cost	Quantity Produced Since Purchased To New Type	Quality Of Work Done, Good Fair	Type Of New Machine	Must Be Changed	Cost Of Change	Must Be Repaired	Cost Of Repair	Must Be Overhauled	Date Required	Cost Of Overhaul
Computation Of Replacement Cost						Remarks		* NOTE:					
A - Cost Of Improved Machine								Class "A" Denotes Machine Equipment Which For Adequate Reasons Should Be Replaced With A Better Machine.					
B - Resale Or Trade-In Value								Class "B" Same As "A" Except Urgency For Replacement Is Not So Great.					
C - Cost Of Change-Over								Class "C" Covers Equipment Where Specific Recommendation For Replacement Should Be Made After Class "A" & "B" Machines Have Been Replaced.					
D - Cost Of Repairs								Class "D" Denotes That Equipment Now In Use Is Found To Be The Best Obtainable For Our Particular Work.					
E - Cost Of Overhauling								NOTE:					
F - Net Cost F = A - (B + C + D + E)								Card To Be Made Out For Each Individual Machine Or For Each Individual Group Of Machines.					
Economies Effected						Remarks							
Number Improved Type Required													
Increase In Production %													
Savings In Floor Space - Sq. Ft. X Cost Per Ft.													
Savings In Maintenance													
Savings In Labor Cost													
Net Saving													
Replacement Or Addition?													
Is New Machine Recommended?													
REMARKS:													

This equipment record, which has been developed by the Union Special Machine Company, enables a firm to know the exact degree of obsolescence of its machines. Quantities of the cards may be bought if desired

are as follows: date of survey; general condition of the machine (good, fair, or poor); date of purchase; purchase cost; per cent of production the machine is capable of maintaining as compared with the latest type of equipment; quality of product (excellent, good, or fair); type designation of the newest machine. In detail the condition of the machine is classified as to whether it should be changed, and the estimated cost of the change; whether it should be repaired, and the estimated cost of repair; and whether it must be overhauled, cost of overhauling, and the date recommended for such needed overhauling.

On the basis of the above-given information the machine is then allotted to one of several classifications, of which Class A indicates machine equipment which for adequate reasons should be replaced with a better machine; Class B is the same as A except that the urgency for replacement is not so great; Class C covers equipment where specific recommendations should be made after Class A and B machines have been replaced, and Class D denotes that the equipment now in use is found to be the best obtainable for its particular function. By the law of engineering progress the class letter of a machine will ordinarily bear a definite relation to the actual age of the particular machine.

At this point will be seen that a number of other factors must enter into the decision as to the final disposition of the recommendations. For convenience these are itemized in compact form under the heads of A, cost of improved machine; B, resale or trade-in value of old machine; C, cost of changeover; D, cost of repairs; E, cost of overhauling, and F, net cost of the improved machine. The net cost is computed as $F = A - (B - C \text{ or } D \text{ or } E)$. This means that the computation of the actual cost of a new machine should allow for the resale value of the old machine plus the cost of reconditioning the old machine so that it would continue to operate.

To complete the information required in determining which recommendation will be made, it is necessary to sum up the economies which can be effected with the improved type of equipment. This lists the number of new machines required, increase in production made possible, saving in floor space, saving in maintenance, and saving in labor costs

(operation). The conclusions which can be drawn from a comparison of cost and savings are so self-evident as to enable anyone to render an intelligent and justifiable decision on any such question.

Arrangements have been made whereby any manufacturer can obtain a supply of these cards at cost by addressing the Union Special Machine Company in care of THE INLAND PRINTER.

Make the Salesman's Portfolio Aid You in Selling Your Prospect

By JOHN J. FISHER

IT is most difficult to understand why the salesman representing the average printing house prefers to travel light in showing the wares he is endeavoring to sell. Why, in all his daily visits to the heads of firms ordering printing, has he not seen the futility of trying to induce the buyer to order printing without a better demonstration and a line that has greater and more far-reaching appeal? It is nevertheless a fact, and a mysterious one. One would hesitate to call it indifference, because a seller of printed goods is just as eager to be successful as is he who sells shoes, hosiery, or textiles.

Most of the salesmen representing the printer prefer to carry the smallest possible number of samples. In the course of the day's calls upon a multitude of prospects, even these few have reached the bedraggled stage, and appear soiled, creased, and "weather-beaten," showing more the effects of dust and perspiring fingers than of the inquiring gaze of a buyer. Naturally such a poor display hampers a possible sale, even though a forceful and determined man is making the appeal, or may be trying vainly to put his best foot forward for success in every possible interview.

He may even carry a brief case with quite a sizable collection of almost every type of printed matter, from a catalog to a label. But every time his searching fingers delve into the depths of the bag the act serves only to crush, tear, or damage what may happen to be the only sample of printing in which the buyer is especially interested. There can be little doubt about the impression made on the mind of the possible purchaser, and the resultant lack of interest.

The best way to sell printing is to create an appeal. This is helped along materially by an interesting layout. If the

buyer sees anything that he wants, he will point to it with his pencil and say: "Now, that is a handsome piece of work. How much would say a thousand in two colors similar to that piece cost us?"

H. E. Bowen & Company, a small firm of printers in Brockton, Massachusetts, knows how to create an appeal through a salesman's portfolio. At a time when most printers are bemoaning the general scarcity of orders the Bowen concern has managed to uncover enough business to keep the men and machines going, and has built up a reputation for doing things well.

Each of the three salesmen of this plant carries a neat portfolio. For the most part, the samples contained therein are small, ranging from blotters to booklets. Spread out, the entire piece measures about 20 by 10 inches, and is scored every five inches. Certain sections have an added sheet of the stock, glued at two ends and bottom, forming a neat pocket in which repose many attractive pieces of the company's finest work. Where the pocket idea is not used, a few samples are attached to the gray background and some distance away from the folds, so that when the entire case is being shown there is no danger of edges being turned over and cracked. If any particular piece is being featured to attract the customer's attention, it is clipped inside to the edge of the pocket; and all samples, both loose and otherwise, are changed every two weeks to keep them up-to-date.

This portfolio is made of soft, pliable, but durable gray stock, and is easily carried in the hand. The outer fold or cover bears an attractive label containing the name and address of the firm. The Bowen portfolio is one of the tidiest containers of printed samples that we have seen in a long while.

Check Up on Your Ability to Estimate

HERE is started a new feature which if participated in by a sufficient number of readers is certain to result in practical, tangible benefits of incalculable value to the industry. First, it affords opportunity to check one's ability to estimate. Accordingly, all readers are urged to send in their estimates as to the TIME they consider would be required to (1) *set* and (2) *make up for two colors* the title page and center spread of the folder shown in reduced size. Detailed specifications are given below the cover cut.

To benefit at all a reader must prepare an estimate, but he benefits more certainly by sending his estimate in to aid in determining the average time, which will be reliable in proportion to the number of estimates considered in determining it. As all estimates will be treated confidentially no one will have occasion for embarrassment; again, if an insufficient number of estimates is received the idea will have to be given up. So, if you want the feature continued, participate. Mr. Tarrant, who in this issue—in fact on the second page following—begins a series of articles on estimating, will tabulate the result, figure the work himself, and discuss it in connection with his article in the February issue, providing the readers are not too slow in sending in the estimates.

Possibly the greatest benefit in the long run will be the check on individual plant efficiency which the feature will afford. As has been repeatedly shown, plants with relatively high hour costs may, because of higher efficiency, operate profitably in competition with others having lower hour costs. A comparison of the time determined to be required for handling the pieces here to be shown with that spent on similar

WHY CAN'T WE
BUY GOOD PRINTING
like this?



NOTE
The folder printed on August Book-ers, Cover, name, House, Station, ready, type, in, Record, Gothic, and, Extension.

DETAILS: Page size, 8½ by 11 inches (center spread is 17 by 11 inches). Main text, 14-point; measure, 25 ems; columns, 25 ems deep. Text in panel, 10-point; measure, 11 ems; column (text only), 32 picas deep. All cuts, including mortised rule on first page and lines run in red on the center spread, ready on compositor's frame

HERE IS THE ANSWER TO THAT OFTEN REPEATED QUESTION



If you will analyze the quality which appeals to you in the printing that you like, the chances are you'll find it is the modern touch which has been given it. Style in printing has changed, just as definitely as in automobiles, or ladies' ready-to-wear. Today it is clean cut, straightforward, simple. Gone are the vignetted cuts, the complicated borders, the intricate ornaments of a few years past. Even type has

changed, and been simplified. No longer are the fancy, curlicued styles of pre-war days in vogue.

Modern printing that looks right demands these new type faces, and new ornaments. To attempt to produce a folder or a booklet that is abreast of the present day style with old-fashioned type materials is never successful. There is something about it which just doesn't look right, even to the casual observer.

For that reason Wagner's Printery carries the newest and most complete line of type faces and type ornament in the Tri-City territory—which is one very important reason why work from Wagner's receives such high compliments.

And the other equipment of this complete plant is just as up-to-date as its type faces, including new high speed presses and folding machines which do better work at a lower cost.

If you are wondering where you can buy printing that appeals to you—that properly represents your business and your product to your customers, turn the next job over to Wagner's. You will obtain a quality of typography and presswork that answers your question "Why can't I buy good printing like this?"; you will like the prompt efficient manner in which your work is handled, and you'll be pleased to find out that the cost is right in line with your own ideas.



WAGNER'S
PRINTERY

315-17 W. FOURTH ST. DAVENPORT

A part of the well equipped, well lighted composing room showing foreign composing machine in the background.

GOOD PRINTING

Good printing is printing that fits the job. There is as much variety in appearance in really excellent printing as there are differences in purpose to be achieved.

A folder to advertise a road grader, for example, will have few points in common as far as looks go, with a brochure displaying jewelry if both are to be successful examples of good printing. This difference in appearance which is essential, is to a great extent a matter of using the proper type face.

The uncommonly wide assortment of type here at Wagner's Printery and the skill and experience of our composing room staff insure you that the appearance of your advertising will strengthen the impression you want it to make.

Press room and bindery equipment which matches our unusually complete composing room, plus fifty-two years experience in turning out good printing insures work completed to your entire satisfaction with a minimum of supervision on your part. And you will be pleasantly surprised at the low cost of —

PRINTING THAT
FITS THE JOB

items in individual plants may easily be the means of locating weak spots. Indeed, it has been suggested that the work here shown will be reset in many plants during otherwise unoccupied time to test the ability of compositors—not by any means a bad idea.

Help the good work along. Send your estimate (*time only*, remember—not the costs, which of course vary considerably throughout the country) to THE INLAND PRINTER, 330 South Wells Street, Chicago, as early as possible, not only in order that the feature may be continued but that the figures in each instance may be presented in the issue following that number in which the piece which is to be estimated is shown.

Simple and Time-saving Method for Cutting of Thin Spaces

By GEORGE HARVEY PETTY

An excellent system for cutting thin spaces (paper, one-point, and two-point) is being used in the plant of Edwin H. Stuart, at Pittsburgh. Last summer I had the opportunity of visiting this plant, and while there I was shown his home-made invention. A slow motor was attached to the handle of the hand cutter, and a clamp fastened on the bed held the long strips securely but not tightly. All the apprentice had to do was stand in front of it and feed in the long strips.

When I explained the system to one printer with whom I was then working,

he laughed. Maybe it is to be laughed at, but at any rate Stuart saves a great deal of time and work, and that means something in this day.

However, many plants are not now equipped to rig up a contrivance such as this, and the problem of cutting the thin spaces becomes stupendous and costly. So a faster and cheaper way must be worked out. How?

Here is a method that can be used on any power saw. First, make sure the blade is sharp. This is absolutely necessary when cutting one-point spaces (of course papers are not to be considered) because of the burr that is left on the pieces. These cannot be avoided. Two-point leads may be cut when the blade is dull but not very satisfactorily.

Next, get a handful of leads that will fit easily and snugly in the locking device. Trim at both ends, making the last cut an even pica measure. Then set the measure as much narrower as the width of the spaces you want plus the width of the blade, allowing half a point more for variation. Thin spaces do not have to be cut exactly the same width as the type size, but they work best when close to it.

Run the leads all the way through, permitting the trimmers to smooth off the ends. The pieces thus cut off are the ones you are going to use as thin spaces. Measure them with a couple of quads. If you have been careful and have followed the instructions very closely you will find that they are of the correct width.

Now, there must be worked out some way of preventing wasting them. No matter how slow or how fast you run the handful of leads through, there will be several pieces that will fly in all directions but the right one. To take care of this I secured a long tube about two inches in diameter, attached to one end a cone-shaped piece, and bent this in several places so that it would fit closely about the blade when the guard should happen to be down. Any flying pieces will be caught in this cone and subsequently will be forced through the tube into a conveniently placed receptacle.

This way will not work in all cases, but I have found that it will do satisfactorily for twelve-point spaces and up. I have found, too, that I can cut a quart jar full in about fifteen minutes—and when cutting by hand that is equivalent to about two hours. This saving in time is worth considerable to a busy printer.



TO GET MORE OUT OF PRINTED MATTER

... put more into it

Martin Cantine

This impressive hanger, signed by the head of the Martin Cantine Company, manufacturer of coated papers at Saugerties, New York, since 1888, is at once a message to buyers of printing, as intended, and to printers. In the second instance the point, of course, is not only that quality printing brings more because it is worth more, but that the printer capable of it has fewer and more intelligent competitors than the one who is not. On the original the border is gold, and the type and illustration deep brown on India-tint stock

Estimating Information Every Printer or Estimator Can Use to Advantage

This Is the First of a Series of Articles on Practical and Reliable Estimating. The Figures Used Are Not Those of Any Individual or Group, But Are Taken From the Actual Production Records of Thousands of Printing Orders. Do Not Fail to Follow This Series!

A COMPETENT estimator should be a walking encyclopedia in regard to production methods and materials. He needs to know ink, paper, engravings, and electrotypes, and be familiar with the different operations necessary to produce a piece of printing. As a rule the average buyer of printing has very little imagination. He is generally unable to picture the finished work. He oftentimes requests a price on a given size without realizing that a slight change would work to his advantage. It is a part of the estimator's job to assist the customer, through the salesman, to determine the best size and stocks to use.

In compiling an estimate it is not only desirable that a rough estimate-dummy be prepared, but also a blank dummy should be made of the exact paper to be used and of the proposed size. A dummy of this kind serves several valuable purposes. It affords the estimator an exact idea of the page area; the "feel" and weight of the book or catalog; the relationship of cover stock to inside stock; the kind of binding best for the work; the colors of ink, particularly for the cover, that would give best results; the kind of engravings most suitable; its mailing possibilities, and similar points.

Moreover, this blank dummy (or a duplicate) should accompany the quotation when it is given to the customer, thereby visualizing to him in a general way just what the printer purposes to furnish. It will materially aid the salesman in his talk to the customer, and will enable the salesman to develop the idea of the customer (or his own ideas) and thereby arrive at definite conclusions. Blank-paper dummies cost practically nothing aside from the time necessary to select the right papers for the order and bind them to proper size.

THE AUTHOR



JACK TARRANT

The assistant secretary of the Master Printers Federation of Chicago, and its estimating instructor. He has served as compositor, estimator, and superintendent, and has also been employed in compiling the U. T. A. printing-plant production records. Mr. Tarrant is well qualified to discuss this important topic

The estimator should also have some idea how costs are figured and of what the cost centers consist, as it is his duty to figure the price on all work on which a predetermined cost is desired. In order to do this satisfactorily the estimator must know how to plan this work so as to produce it in a most economical way.

He must be able to take the incomplete specifications which the average salesman gives him and make them into a comprehensive unit, so that the production department can execute the order without the slightest loss of motion. It is necessary for him also to be able to

adapt materials to fit different types of work, always with the thought in mind that the price must be fair and equitable so as not to prevent the salesman from securing the order and yet at the same time maintain a fair profit.

The printing industry today suffers from the lack of standardized pricing methods. The estimator is in fact the man who could have a lot of influence in correcting this evil as it exists today, providing of course that he is willing to stand up for his estimate.

Many times the estimator finds himself in a peculiar position. The salesman brings in the specifications or what the average salesman terms specifications, but which really is rather meager information as far as making a price on work is concerned. When by a system of direct inquiry and cross-examination the estimator finally obtains enough information to make the required price, he is usually confronted with the old "wail" that his price is too high.

In many instances not only is it necessary for him to be an estimator but also to have a certain amount of sales ability, as he will find it necessary to "sell" his price to the salesman so that he in turn can make a sales talk to the customer. When the order is finally secured, the job tickets made out, and the work in the hands of the production department, the estimator finds himself up against the proposition of also selling that department on the price made not being too low. So the ideal estimator is one who can operate as a buffer between the sales and production departments.

Every estimator should have specification sheets, and if possible have the salesman fill these out in detail before he attempts to make his price. If the salesman will do this it will prove of material

help to him, and, if he gives his customer a copy, other printers figuring on the same work would have the same specifications. One reason for the difference in prices which prevails in any locality is the fact that competing printers do not always figure on the same specifications. A standard printing-estimate specifica-

tion records after they have been averaged. Some plants try to make estimates by referring to printing they have produced in the past resembling somewhat the order to be estimated. This is rather a slipshod method, as it is a well known fact that no two orders will go through the same plant at the same cost. There-

due in many cases to negligence of the cost of manufacture.

The natural results then must be unintelligent competition; misunderstanding among competitors; non-profitable business, and in many cases cheap quality, which result in the demoralization of the industry. This is not necessarily a problem to be solved but a condition to be remedied. The remedy must be approached through education.

To start this series off right we are giving you two easy and short methods of figuring the weight of paper and the cost of paper. The first is a short and easy method of figuring paper when you have the base size and weight, but want to use some other size.

Example: What is the weight of a ream of paper in basis 25 by 38, 70 pounds, if a sheet 32 by 48 in size is wanted for this particular order?

Answer: First find the number of square inches in each sheet. The number of square inches in the base sheet is 950. The number of square inches in the sheet to be used is 1,536. The base weight is 70 pounds. Multiply the base weight (70) by the number of square inches in the sheet to be used, or $70 \times 1,536$, making a total of 107,520 and divide by the number of square inches in the base sheet, or 950, which will give you 113 plus. In other words, the weight of a ream of paper 32 by 48 would be 114 pounds. The same rule applies for any other size or weight.

When the exact cost of any number of sheets of a known weight is wanted, the following simple rule will save a great deal of work: Double the base weight, point off three decimal places (because you now have the weight a 1,000 sheets) and then multiply this figure by the price of the paper a pound.

Example: What is the exact cost of 219 sheets of 20-pound folio which is listed at \$.019 a pound?

Answer: Multiply 40 (the weight of 1,000 sheets) by 219 (the number of sheets), which will give you 8,760. Multiply this amount by .19 (the price a pound of the paper) which gives you a total of \$1.66440; or, in other words, the exact cost of 219 sheets of 20-pound folio at \$.019 a pound is \$1.66. The same rule applies for any number of sheets.

The second article in this series will appear in the February number, so save this issue and watch for the next.

Salesman		Date	
Name of Customer	Buyer		
Address	Tel. No.		
Quantity and Description			
Sizes	INSIDE (BLEEDS) X	COVER (BLEEDS) X	END SHEET X
Color of Ink	INSIDE TIP	COVER ENVELOPE	END SHEET ENVELOPE
Paper Stock	Inside Cover End Sheet (Single or Double) Envelope Tip		
Composition	Size Type Page X	Handset	Monotype Linotype Style
Electrotypes	Furnished We Make P. B.	Mounted	
Binding	FOLDERS AND CIRCULARS No. of Folds and How Folded		
	Gather	Wire Stitch Saddle Side	Cloth Strip
	Insert	Silk Sew	Tip
	Perforate	Round Hole Slot Hole Press	Die Cut Number
	Punch	Seal	Pads
Art Work and Engraving	Furnished We Make	Line Cuts Close Register	Sq. H. T. Vignetted
How Packed			
Ship			
When Wanted			
Remarks			

This estimate specification, prepared by the Estimators Club of Chicago, covers the necessary information thoroughly. Specimen copies of this form will be furnished by Mr. Tarrant to printers requesting them

tion form, compiled by the Estimators Club of Chicago, has been found to be highly suitable for this purpose.

In order to make a fair and accurate price the estimator should have a collection of production records. These he can gather from his own men and machines so that he knows exactly what each man and each machine in his organization is capable of producing, which really is the underlying factor in all pricemaking.

The only way to predetermine cost on a specific order is from actual produc-

tion records after they have been averaged. Some plants try to make estimates by referring to printing they have produced in the past resembling somewhat the order to be estimated. This is rather a slipshod method, as it is a well known fact that no two orders will go through the same plant at the same cost. There-

fore the only safe method is to gather and compile enough production records on the various operations from time to time to make it possible to predetermine the cost on a given piece of work. Every well managed business consists usually of four departments: administration, estimating, sales, and production. Of these four, estimating is one of the most important but generally the one to be neglected. The methods in the average plant as a rule are very crude, incomplete, and oftentimes complicated,

THE PROOFROOM

Proofroom questions are welcomed, and will be answered in this department. Personal reply is made only when a stamped self-addressed envelope accompanies the inquiry

By EDWARD N. TEALL

Queer Quirk in the Problem of Placing the Apostrophe

As conceded authority, I wish you would favor me with your opinion concerning the punctuation in this clipping from a Detroit newspaper: "Washington, D. C.'s tennis emissaries," etc. The point involved is the possessive of "Washington, D. C."—*Washington, D.C.*

Relying on judgment rather than pretending to authority, we answer: The form used in the clipping is quite correct. It would be improved by use of a comma after the "s," thus: "Washington, D. C.'s, tennis emissaries." Instead of looking for logical flaws, why not rejoice because we are able to express the sense so exactly, through typographical devices? The alternative form, "Washington's (D. C.) tennis emissaries," is clumsy and has an air of self-consciousness, of the tyranny of technique. The unit to which the possessive indication is to be applied is "Washington, D. C." The apostrophe follows it as easily as the tail follows the dog, and the period after the "C" is nothing to worry about.

Casting of Critical Brickbats Is Dangerous Business

Seems to me you are terribly fussy about little points of grammar. Don't you know grammar is made for us and not us for grammar? How about it?—*Oklahoma.*

We like Oklahoma. It's the State that has Alfalfa Bill Murray. We like Murray. He is demonstrating to the country, weary of talk, the possibility of getting things done; an apostle of Action. But Oklahoma's free and easy way of doing things won't quite get by in the printshop. This department tries to reduce the tyranny of rules to a minimum, but things that are okay in ordinary writing would destroy customers' confidence in print. "Us for grammar," for example. Which reminds me: I clipped this from a review of Ernest Weekley's book on "Cruelty to Words," by the literary edi-

tor of the Camden (N. J.) *Courier-Post* newspapers: "Sloppy English, after all, is absolutely inexcusable, but let he who is without sin among us cast the first brickbat." "Let him" is correct. "He who" is correct—when the sentence relations don't knock it out. "Him who" would be wrong by itself. But the verb rules here, and "who" can refer quite properly to an accusative (or objective) pronoun. The sentence reduces to this: "Let him (who is without sin) cast the first brickbat." Super-elegance leads to as many grammatical mistakes as ignorance of grammar or indifference to grammatical niceties produces. The department's endeavor is to be both grammatical and human. If we do not succeed—well, that will constitute a good reason for your telling us we've failed.

A COPY SUGGESTION

In Oregon When It Rains

Do you know what the natives do? *They let it rain!* IN BUSINESS, when the dull season comes, the average man assumes exactly the same stand. He just lets his work slacken.

The Oregonians cannot help themselves. Providence is regulating the supply of water. Business, though, can be helped over the poorer months by the judicious use of good

PRINTING

Logic plus humor; an advertisement in *Bramwords*, house-organ of The Bramwood Press, Indianapolis

How Do You Tell a Proofreader When You Meet One?

I am about to undertake the task of organizing a proofroom. We have been scratching along in a rough and ready way—more rough than ready!—and it just won't do. Can you advise me how to pick readers? What are the qualifications for a good reader?—*Ohio.*

The proofreader must have a quick and sure eye, some knowledge of printing, plenty of intelligence and judgment, a retentive memory for facts and names and dates, a neat and logical mind, and a keen concern for accuracy. The last-named quality is the one most to be sought. It is the proofreader's principal distinguishing characteristic. One reader will be specially keen on semi-editorial matters; another, on technical points of printing. After making your first selection on general lines study the work each reader is doing, so as to discover his or her special aptitude; then move them around until you have each individual in his or her right place in the organization: first reading, revise, and final.

Hyphenated Compound or Solid—Where Is the Line Drawn?

In view of the many helpful services rendered by your department, I am submitting for your discussion the word "carefree." The question has been debated with regard to the proper compounding. I contend it to be a solid compound, while others say it is hyphenated; some even believe it to be correctly used as two words. However, none has been able to give any authority as to its proper use.

In my belief a word is made a hyphenated or solid compound depending upon its usage. In other words: two words that unify to convey one meaning often start their usage as a hyphenated compound, but after its usage becomes so common that the use of the hyphen is unnecessary it automatically becomes one word or a solid compound. Right?—*Texas.*

The theory of progression from hyphenated to solid form works sometimes but not always. It is too narrow a base to build on. But it is tempting. You can imagine people beginning with "steam

boat," "rail road," "gas pipe," when the boats were first propelled with steam, roads fitted with rails for vehicles to run on, and pipes first used to conduct gas; then writing "steam-boat," "rail-road," "gas-pipe," as the hitch-up became more familiar; and then using "steamboat," "railroad," and "gaspipe" as the various units merged more completely. Such is the history of many compounds; but we cannot make a universal rule out of it.

"Care free": two words, a noun and an adjective. Standing alone, they convey the idea of care that is free. But we bring the words closer in order to carry a new meaning, and quite a different one: "free of care." Indication of compounding is essential. And in such compounds, where the second element is a monosyllable, readily merged with the base-word, the tendency is to solidify rather than to hyphenate.

So many factors enter into compounding that it is difficult to rule on any one combination; there is need of agreement on a general style in order to make and accept such rulings. But I think a study of usage in actual print would soon convince you that "carefree" is the commonly preferred form.

What Is a Proofreader Worth as to Weekly Remuneration?

The enclosed clipping might be the occasion for a brief comment in Proofroom. The financial reward of a week's work places it on par with our teachers, although this may be good money for a woman. I am not quite sure on this point.—Ohio.

The clipping, taken from an advertisement in a big-city newspaper, reads: "\$25 a week; experience preferred but not essential if brains are present—and used; neither do we have objections to maturer woman. We might as well tell

you now, hours are irregular. For appointment address," etc. Do a little psychoanalyzing: The advertiser is not a dollar squeezer, or he would not have used so many words. He believes in fair play, and practices it, as is shown by his frank statement that "hours are irregular." I would be inclined to think, from this internal evidence, that the advertiser fixed the pay offer at a figure that would bring out a good grade of applicants. Proofreaders, like teachers, vary in value. Some aren't worth the space they occupy; they are in the wrong calling, for them. Others would be cheap at any price. Standardization of pay is unsatisfactory because men and women are very far from being standardized. It is good in combating exploitation and establishing average rates for the average work. A proofreader may be fully capable of rendering services worth \$100 a week—and then, of course, his place is in the best and biggest kind of a shop: specialty work, like dictionary or cyclopedia reading. I do not doubt that, in these pinched times, there are hosts of darned good proofreaders who would be glad to be sure of \$25 a week—especially the "maturer women" of whom the advertiser has no fear. I do think proofreaders should as a group be striving to convince proprietors that their work is a contribution to the *productive* phase, and that employers should reward zeal and competence in the proofroom with pay that will encourage the workers to strive for professional self-development and advancement.

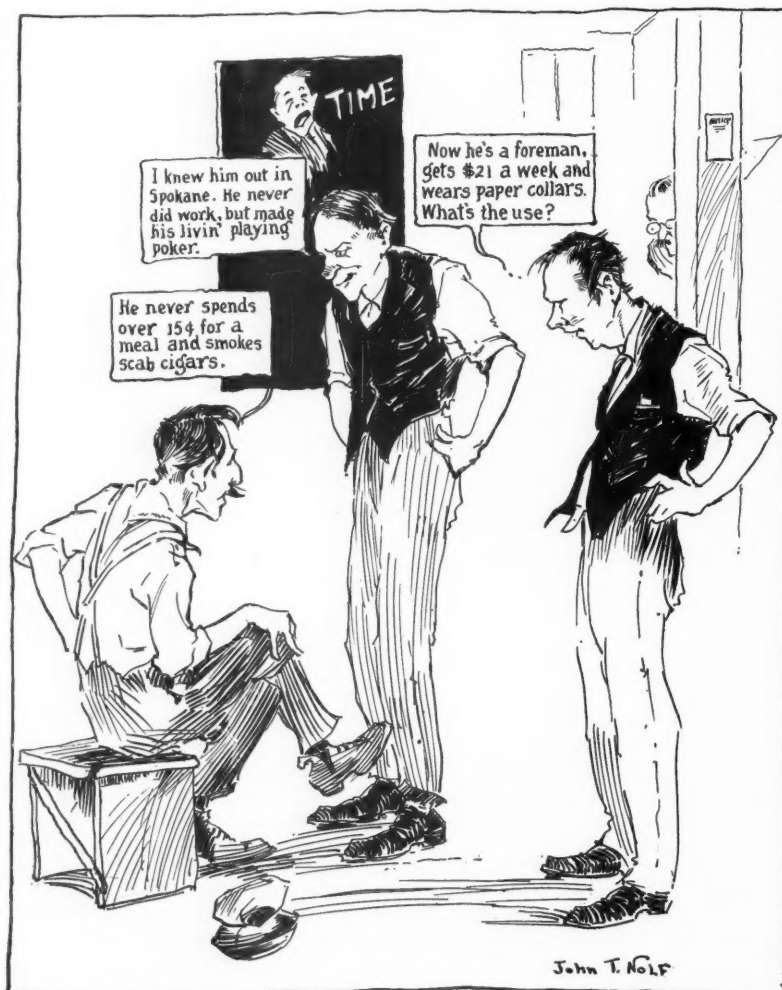
Use a Little Courage in Forming Plurals of Special Words!

How would you write this phrase: "Some dos and some don'ts," or "some do's and some don'ts," or "some do's and some don't's"? A poser, I consider it.—Texas.

"Some do's and some don'ts." Analogy with "do's" would thus prescribe "don't's," but that "don't's" is too ridiculously overloaded with apostrophes to get by. "Some dos" would be hard to read. "Some don'ts" is easily understood.

It's Good to Be Critical, But Doesn't Pay to Be Fussily Critical

May I ask you to interpret this quotation from Connor's "Romance of the Ranchos": "No hacienda more prosperous than that of the Lugo's." Should this read "that of the Lugos' "? Is "Lugo's" intended as possessive, as one might say "that hacienda of his," or did the author intend an unusual plural, as "that



"In the Days That Wuz"—Back-Cappers in Session

Cartoon by John T. Nolf, printer-artist

of the Rosses," leaving the "of" to indicate possession and "the" to require the plural expressed (incorrectly?) by "Lugo's" to show that the name of the family is "Lugo" and not "Lugos"?—*California*.

I do not believe the author had anything in mind as he wrote the sentence other than to pluralize the name "Lugo." What he would have done if the family's name had been Lugos, who knows? In that case, if I had been writing the sentence, I would have written "... than that of the Lugoses." Again, if referring to one man named Lugo, I might have written "... than that of Lugo's"—though in fact I don't like that construction so very well. Probably the author would have written "the Smiths," "the Rosses," "the Joneses," but the "s" coming right after a vowel bothered him, so he stuck in the apostrophe. Few authors are clear-minded on such matters; and that's where the high class proofreading comes into the picture.

What Is Considered the Correct Way of Printing "o'clock"?

We would like your opinion as to the correct way to print "o'clock" in text, display headings, etc. In headings should the "o" or "c" be capitalized?—*Chicago*.

Lower case "o," capital "C."

Local Typothetae Bulletin Urges Use of Waste-Paper Bureaus

Last February the waste-paper dealers circularized the country advocating that the producers of waste paper give it to the dealers rather than be forced later to pay for having it removed from the premises. Secretary S. F. Beatty, of Chicago, in conjunction with other secretaries, working under the firm belief that waste paper had a value and always will have, beat them at that game. The secretaries all over the country have had backbone enough to show their dealers that they would have to pay a fair market price for this waste.

To show that there is a colored man in the offing somewhere, dealers in Chicago are now offering individual producers of waste more than it is worth. The Typothetae waste bureaus are interested in getting the largest possible return from waste over a continuous period. When your waste goes through the bureau you receive honest weight and a fair market price, and you are sure of your money. —*From the bulletin of the Capital District Typothetae, Albany, New York.*

Reasonable Care of Platen Presses Will Prolong Their Service

By C. E. BAKER

THE PLATEN press, always the printer's standby, is so common and so faithful that in many shops it is scarcely given passing care. This is wrong; the platen press should come in for its full share of attention at regular intervals, along with the other machinery.

If one could take the time and trouble to visit a number of printing plants and make a systematic checkup on the platen presses, the truth of this assertion would be brought out forcibly by the wanton neglect in evidence in many pressrooms. A number of the most common forms of neglect will be touched upon in this article, with the purpose of awakening our readers to a realization of the importance of proper and regular care of this particular type of press.

How frequently are platen presses kept running steadily day in and day out without thought of oil until vulnerable parts announce the dry condition of the bearings by squeaks and groans? And it ought to be the responsibility of every platen pressman or feeder to see that all his presses are oiled at regular intervals. Some parts need oiling more frequently than others. The ends of the rollers, or rather the roller saddles, are the most important, and a great number of platen presses are defective on this one point alone, the roller saddles in many cases being worn or cut nearly through for the lack of sufficient oil.

These parts are considered most important due to the small bearing surfaces and a tendency for the oil to run off quickly, causing the bearings to run dry oftener than any other part of the press. In this sense alone are the roller bearings the most important so far as lubrication is concerned, and therefore the roller saddles should be oiled more frequently than other parts of the press. Oiling twice a day is not too often to insure long service from the roller saddles.

Every moving bearing should receive oil at regular intervals, the intervals being such as to insure proper lubrication at all times. With this treatment the press will last a lifetime. The constant

thump of countless impressions will result in wear even though the press is well oiled, but oil will minimize wear to the point where it is an insignificant factor, and the only parts that are likely to need replacing after long service are the small cam roller that actuates the platen, and possibly the gripper cam.

To pressmen who do creasing, scoring, or perforating on the platen presses with the rollers removed, let us strike a note of warning. There is danger in this—great danger if the press has been neglected and the little pins in the sides of the roller frame have become worn-out or sheared off. These little pins project through the frame into the grooves in the saddle studs; they are placed there to keep the saddles from swinging about and getting between the roller tracks and the platen when the rollers are removed from the press.

Should this occur when the press is in motion, nothing can prevent a serious smashup. The writer has seen the roller arm broken, the roller frame smashed in three places, and a piece knocked out of the roller track by such an accident. To keep on the safe side, be sure that these pins are in serviceable condition before running the press with the rollers removed. Also keep plenty of oil in the grooves on the sides of the saddle studs.

The long ink fountain is also a source of danger in so far as wrecks are concerned. If the fountain lever is disengaged or removed and the ratchet pawl should fall forward, more or less damage may be done when the rollers reach their highest point of travel. It is best to move the fountain far enough back on the fountain bracket to eliminate any danger if the fountain lever is removed for any purpose. (The foregoing applies to old-series Chandler & Price presses with long fountains.)

Considerable unnecessary wear also is caused on the throw-off mechanism if the bolts are not kept drawn up on the throw-off bracket. This condition also makes the throw-off lever work harder. All the studs and bolts in the throw-off

mechanism should be checked occasionally, and loose ones tightened. A stitch in time saves nine, and likewise lightens the work of the feeder.

Many platen presses are incapable of doing high-class work due to a simple little trouble produced by rough usage: namely, battered and sprung tympan bales. When the bales become sprung it is impossible to get a taut tympan on the press, and without such a tympan good work is out of the question. If the bales are in an unserviceable condition have them repaired or replaced with new ones. It will pay handsomely in satisfaction alone, not to mention the freedom from the slurred printing and inaccurate register which are usually to be directly traced to a baggy tympan. Carelessly adjusted tympan bales are responsible for many troubles which the printer unhesitatingly charges to the press itself.

Along with this subject goes care of rollers. The rollers may be seasoned to perfection and be handled ever so carefully; yet they will fail to function properly and will be prematurely destroyed if the rollers and gudgeons are not of exactly the same diameter. The size of your gudgeons should always be supplied to the rollermaker when ordering rollers. If no size is specified the rollermaker will furnish standard-size rollers. Your gudgeons may be of a smaller size; then you will encounter difficulty, and your rollers will not give a fraction of the service that was built into them.

Even if your gudgeons and rollers are the same in diameter you will at times encounter trouble with them due to atmospheric conditions, and with the advent of damp or humid conditions the rollers should be watched carefully. If they swell enough to be noticeably larger than the gudgeons, it is wise to paste strips of red pressboard on the tracks as a temporary measure rather than have the rollers completely ruined by surface cuts or abrasions.

Adjustable roller trucks or gudgeons are the most satisfactory equipment, but an extra set of oversize trucks will be found useful on many occasions if the adjustable trucks cannot be procured. Any machine shop can turn out an extra set or two of oversize trucks at slight expense, and the expense incurred will be more than offset in a short time by the saving in rollers and the improved quality of work turned out.

"I. P." Policy Explains Periodical's Leadership, Says Reader

THE policy outlined in the first editorial in the first issue of *THE INLAND PRINTER*, published forty-eight years ago, most ably accounts for the growth and leadership of this publication, in the opinion of Fred H. Atkinson,



FRED H. ATKINSON

who has read *THE INLAND PRINTER* for thirty years. Mr. Atkinson is in charge of printing at the Hamilton (Ont.) Technical Institute, and is chairman of the apprentice committee of Hamilton Typographical Union No. 129.

Well over three decades ago young Atkinson's father placed him with the *Hamilton Times* as an apprentice. The boy in due time completed his five years of so-called printing training—a period which included sweeping the floor, cutting the lawn, building fires, and even taking the pet poodle to be cleaned and combed! Thereupon this youth became a tramp printer in the approved style of that period, working in Chicago, Cleveland, Cincinnati, and Columbus before returning to Hamilton to take a position in the ticket plant of the *Times*, where he served for five years. Young Atkinson finally joined the staff of the *Hamilton Herald*. Sixteen years ago he was offered the position of printing instructor in the Hamilton Technical Institute, accepted it, and is still there.

"In looking over some old copies of trade magazines," writes Mr. Atkinson, "I came across an editorial page of *THE INLAND PRINTER* from the October, 1883 [the initial], number. After reading the leading editorial I did not wonder that the policy enunciated at that time has promoted the growth of the finest trade publication in the world.

"After sixteen years with the school, two things stand out: the experience I received in the various shops, and my reading of *THE INLAND PRINTER*. The knowledge gained therefrom has enabled me to carry on a shop which has grown



The composing room of the Printing Department, Hamilton (Ont.) Technical Institute. Mr. Atkinson, who is in direct charge of this important department, conducts instruction with a staff of four teachers

from 20 by 20 to 120 by 40 feet in size, and contains typesetting machines, automatic presses, and in fact a very complete school plant. My incentive, *THE INLAND PRINTER*, is placed where every boy can read it and receive the same inspiration I have received and still receive from its pages."

When a Real Executive Is Needed Around the Printing Plant

There's no one royal road to making money in the printing business; but there's got to be an executive somewhere around the place. The man who enjoys Caslon better than he knows Cost had better look around him a little. The former pressman turned proprietor must scrape the paste off the back of his wrist and stop carrying a makeready knife.

Get a good second-man for the shop who can make it go as well as you can. Then you get out and meet people. Be a

Reducing Vibration and Noise of Your Printing Machinery

By GEORGE RICE

ONCE when I was kicking a platen press in a printshop in Boston, before small presses or any other kind of presses were motorized, the manager of the paint company's office on the floor below came up and wanted to know if we were running a treadmill. There were two heavy cylinder presses and eight platen presses with the other printing machinery on the floor, and resting directly upon it without benefit of any kind of felt, cork, rubber, or synthetic cushioning such as is used now.

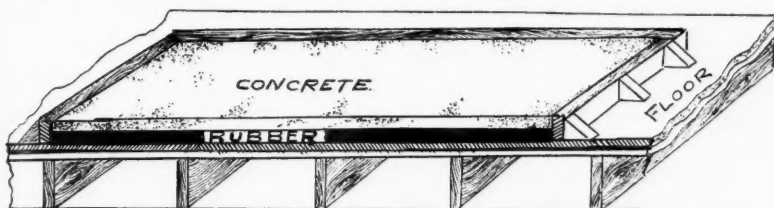
In addition to the irritation of the humans, the vibrating movements of a machine resting upon a base which is

grinding movements of speedy machinery is more of a detriment to its usefulness than an asset, because, as the floor vibrates with the action of the machine resting upon it, it tends to transmit these vibrations in their original volume to the adjoining construction instead of absorbing them in the way that felt or cork or rubber absorbs them.

One may find a considerable variety of engineering ideas applied to these installations by visiting a number of printing shops in different cities. Often only some thick felt footings are used, and these help, but they are not as satisfactory as when the base extends over a greater surface by the use of skids. In some plants have been constructed receptacles like that which is shown, with wood side braces, to hold a concrete slab sufficient in its surface area to receive a press or a cutter. The footings of the machine are bolted to this cement slab and the slab is arranged to rest upon a cork or rubber foundation which contacts with the floor.

Our experience has been that cork of the proper thickness, weight, and composition is better than felt or rubber because of the natural resiliency of cork. The fibers of a felt structure are mostly wool, and wool always packs and hardens in the presence of pressure and moisture, so that in time the flexible footings of this material beneath some piece of printing machinery will become too hard to check the vibration or the sounds.

It is possible to buy sheets of cork at the dealer's, but these will not suffice. A lightweight machine will compress them to an unserviceable condition in a day. There are artificial cork substances and cork which is firm, like that used for bottle corks. Heavy high-speed cylinder and flat-bed presses, small presses, typesetting machines, cutters, and all kinds of printshop machinery can be mounted on skids, to which the cork plates are fastened, and these plates rest upon the floor and absorb those mechanical elements that cause vibration and many of the unwanted noises of pressrooms.



A type of concrete foundation which, placed over a rubber base, is used under presses to reduce vibration. Other such equipment was exhaustively discussed in *The Inland Printer* for November and also December.

mixer with a deliberate sales slant. Until your business can afford it, don't let yourself get hooked into too many membership drives, ticket-selling campaigns, and time-consuming activities that do not mean anything and get you disliked. Remember, your stockholders (or your family) expect you to be an executive. That's the knitting to stick to.

Paying Customers for the Privilege of Producing Their Printing

Twelve years ago six printers who keep a filing system competed on an order which was let to the lowest bidder at \$465. Their records showing every previous year's successful quotation, each succeeding year the five high bidders reduced their bids \$25. This year the job was let at \$165. According to our computation seven years hence the customer will receive a check for \$10 with the finished order in settlement of his account! —*"The Typocrite,"* house-organ of the Pacific Typesetting Company, Seattle.

devoid of resiliency, like a solid floor, will have a deteriorating effect upon the bearings, shafts, gears, cams, and all moving parts of the mechanism.

A press or any other machine which runs smoothly will stand up in the service much longer than will one which quivers and creaks because there are no means provided for absorbing the oscillations of revolving shafts, wheels, and gears. Consequently a great deal has been done within recent years in the direction of isolating both the vibration and the noise of machinery.

Concrete, cork, rubber, felt, and various descriptions of synthetically manufactured materials have been tried and in numerous instances adopted for permanent use. Some have been found to be too soft and spongy to be effective, while others have shown themselves so brittle that the presses might just as well have rested directly upon the floor.

There is some give in a wood floor, but not enough to help much. The fact that it does give somewhat under the

More Rural-Weekly Plant Layouts Emphasize Additional Points

By COLEMAN N. EVERETT

THE DECEMBER issue of this publication presented some layouts suggested as improvements upon the Florida weekly-newspaper plant layout shown in the September number, with detailed comments by the two contributors. Below are offered two more layouts which the respective contributors believe are more efficient than the September layout. The first layout here shown was prepared by A. W. Meyer, a printing-plant consulting engineer of Cincinnati, and he offers the following comment upon the arrangement:

"The layout for the country-weekly plant as shown in the September issue does not include a compass; neither does it show the location of windows. With the climate and weather conditions such as are found in Florida this information

is absolutely necessary and must be considered when recommending a printing-plant layout that will give the maximum ideal working conditions, comfort, and efficiency for all concerned.

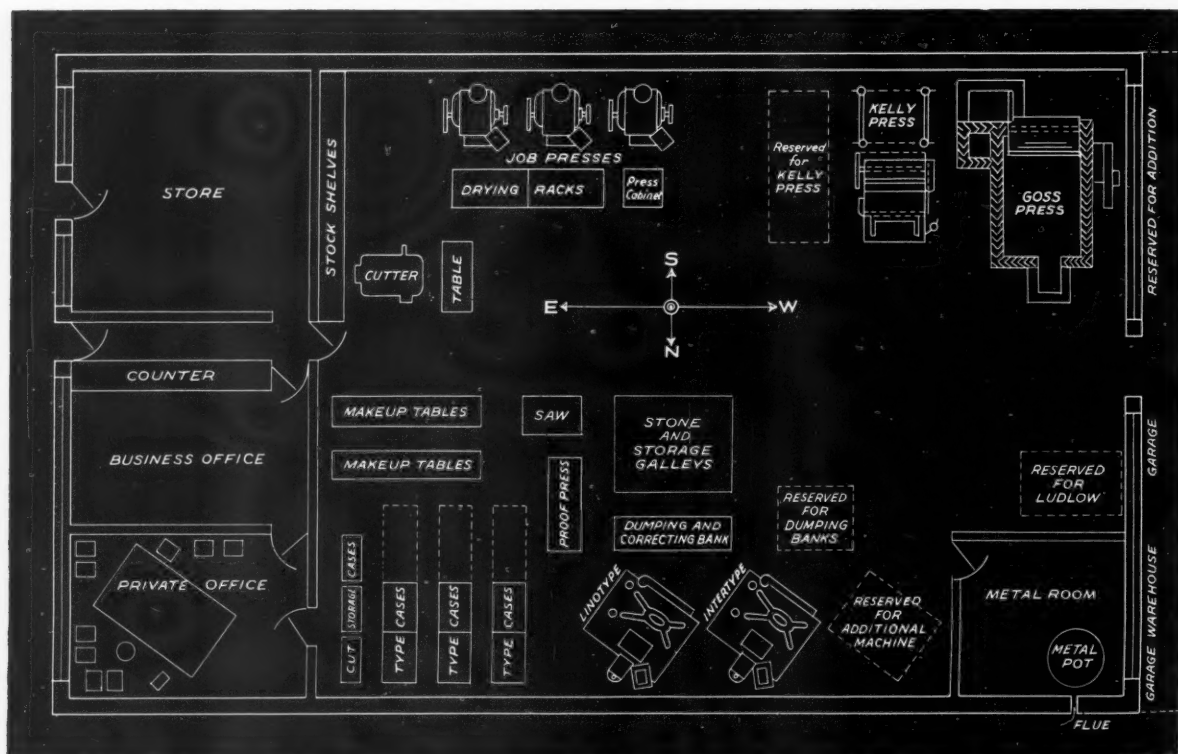
"Assuming that the front of the building faces east as shown by 'Street' on the layout, I would recommend that the reporters' room be placed in the balcony, providing there are sufficient windows so that desks and typewriters may be arranged to give light over the left shoulder of the occupants. As all copy and communication from them should come through the business office and not direct, this would be an advantage.

"The private office of the editor-manager is properly placed. The partition between his office and the plant should be plain glass set in wood and sound-

proofed. This is simple and not expensive. Assuming that the floor is cement, in making the wood partition set the 2 by 4 base on a cork strip half an inch thick; then sheathe both sides with felt padding between, set double glass also in felt, and cover the floor of the office with cork linoleum.

"Along the north wall I would place the type cabinets numbered 7, 7, etc., as shown by the proposed layout. I believe the cutter should be placed so that the light falls on the cutting blade without shadows, and also that it should be so arranged as to allow the free and easy use of platforms and trucks on both sides to save unnecessary handling.

"The typesetting machines should be placed at an angle with the wall so as to allow light over the left shoulder of the



Rearranged plant layout by A. H. Meyer, printing-plant consulting engineer, of Cincinnati

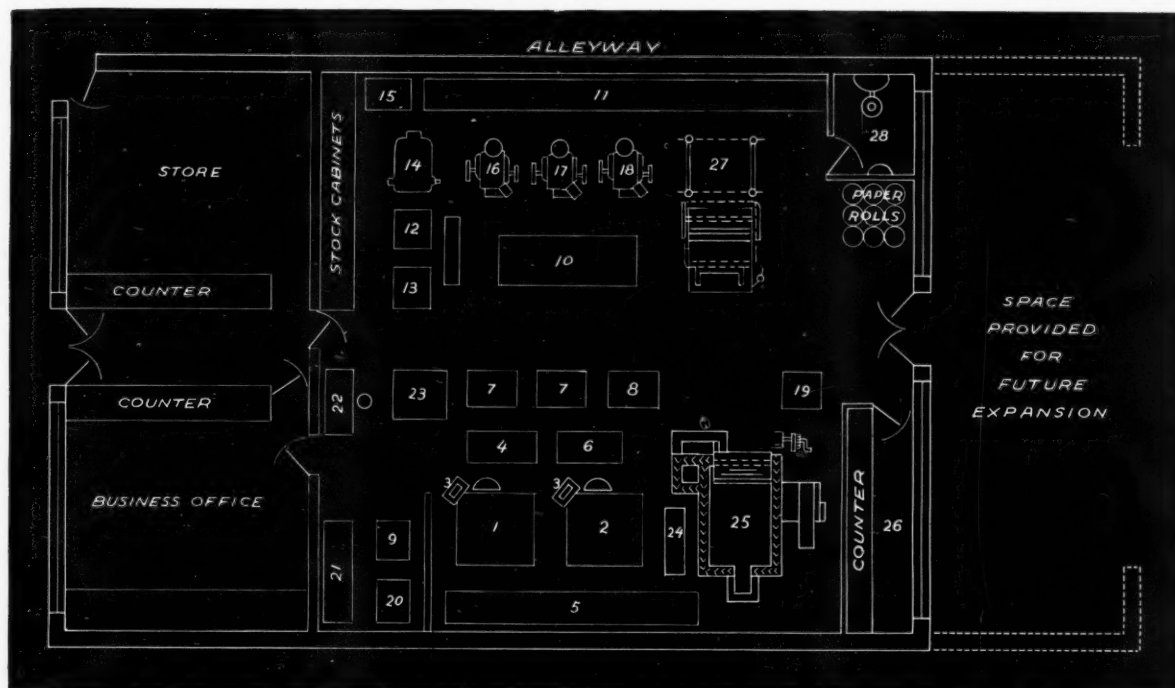
operator, which will make for cleaner proofs and faster reading of copy. Room should be left for another Kelly or other automatic press, as one pressman can operate two such presses with the assistance of a boy helper.

"I believe that the metal room and the Goss press would be better reversed. The metal room would be closer to the ma-

"As I looked over the September issue I found a problem as interesting as a cross-word puzzle with a mistake or two in it. In my fascination at toying with the idea of planning a new office for a man in Florida I forgot the wind, hot from the grids of Tophet, and the fact that it was ruining my chances for a new office for several years.

dressing rooms. If I were going into a new building I would instal Monomelts and do away with the metal room.

"The saw will be a nuisance where it is unless there are two, and the one by the cabinets is just for light work. Much space can be saved, as well as being more convenient for the men, if the makeup tables are on wheels or against the wall.



Rearranged plant layout by Collins Ewing, of the *Missouri Ledger*, Odessa, Missouri

The items of plant equipment suggested are as follows: (1) linotype; (2) intertype; (3) copy cabinet; (4) dumping and correcting bank; (5) makeup tables; (6) proof press; (7) newspaper type cabinets; (8) commercial-work type cabinets; (9) saw; (10) iron-top composing table; (11) stock tables, drying racks, tympan paper, ink, glue, paste, etc.; (12) stitcher; (13) perforator; (14) cutter; (15) padding table; (16, 17, 18) small presses; (19) addressing machine and rack; (20) casting box; (21) work bench; (22) adman's desk; (23) Ludlow; (24) makeup tables moving on wheels; (25) Goss Comet press; (26) carriers' room; (27) Kelly press; (28) washroom

chines, and the press would be in a better position should the building be enlarged, as another large press could be placed alongside and one pressman could supervise both machines.

"The arrangement of the makeup tables, dumping bank, and hand type could be arranged for both commercial and newspaper makeup, saving many steps because of increased light and leaving room for necessary expansion. The warehouse for newspaper rolls should be a part of the building and it should be equipped with overhead trolley to carry the rolls to the press. This is not an expensive arrangement and will save its cost during the first year of use."

The second layout which we are showing was prepared by Collins Ewing, of the *Missouri Ledger*, Odessa, Missouri. He comments upon the suggested arrangement in the following manner:

"First, how can any man divide rooms according to the measurements given in the diagram? But I realize this man's problems. Just yesterday I was in a new office in which, through some slip, the saw-trimmer was located on a balcony, up the steepest stairs I ever climbed, and just over the two intertypes. This plant almost exactly paralleled the one that was outlined in your problem.

"This publisher should either put in good skylights or make an alleyway on one side of the plant for light and ventilation. If I understand his business correctly he does not need a stockroom, as cabinets against the wall will take up much less room and will keep the stock in much better condition.

"On the diagram I see no place for a stitcher, no folder or tables for girl folders, no perforator, no casting box, no addressing machine, and no lavatories or

"There should be a desk near the machines for the foreman or whoever marks copy for the machines. If carrier boys are used they should have a small room at the rear of the press, equipped with a table for inserting papers when more than one section is run.

"In most weekly papers or in small dailies the staff is not large enough to need a private office, a business office, and a newsroom. In most of the smaller places that looks pretty high-hat, and tends to make more help necessary."

Other layouts have been received suggesting improvements upon the original, and it is possible that two of these may be shown in the next issue. At any rate you may plan upon another discussion of this practical subject appearing in the February number. So watch for that article, and benefit by the various constructive ideas it will contain.

A FOOLISH boss printer is one who is careless of the three C's which are so vital to every successful business—Courtesy, Collections, and Credits. This chapter will deal with the first C, that is Courtesy.

I am sure that no man in business is discourteous willingly and knowingly. The truth is that, in the hustle and bustle of business today, courtesy is being crowded out in all too many instances, and printers as a whole are among the principal offenders.

What is courtesy? It is nothing more than applied appreciation. To be courteous one does not have to be obsequious. He does not have to "bow and scrape" and become a menial to be courteous.

But there are certain courtesies which the customer likes to have shown him. One is the acknowledgment of orders. And, the smaller the printer is, the more pronounced is the impression upon the customer that he is dealing with a real, live concern when this procedure is observed with proper care.

I do not believe that one printer in ten, small or large, makes a formal acknowledgment of orders today. It is such a little thing—but oh, what a difference some of the little things in life make! And very often it is some little thing that spells the difference between success and failure in your business life.

Then comes the matter of courtesy in showing proofs. When every order is written the instructions as to showing proofs should be carefully notated—to whom the proof is to be sent; when it is to be sent, and where. Promptness in submitting proofs creates the added favorable impression upon the customer that the house he is dealing with is a business institution and not "just another of those printers."

Also, see that all proofs are legible; slipsheet them if a number of pages are being sent out, and have a sticker on the first sheet to the effect that the prompt return of the proofs marked "O.K. with Corrections" will help in turning out the job quickly. Practically every printer states this on his proof envelopes, but

Guilty or Not Guilty



By FRANK S. CRONK
Secretary-Manager
Master Printers of Colorado

these are liable to be discarded, and it is well worth while to have the second request made inside also. Pay especial attention to proofs and to their careful, proper handling, for they represent *you*.

Then, there is the courtesy of the telephone—very, very important. All too often the smaller printers may be called upon to be absent from the office some or a great deal of their time, and when they are gone the pressman or the feeder or the \$9-a-week girl answers the telephone. And how do they do it?

A foolish printer is one who treats his telephone as a necessary evil instead of as a bosom friend. Whenever the phone rings it should be answered at once, and the person who answers it should be courteous to the *n*th degree. If the proprietor is out, the one doing the talking should be instructed to be first of all pleasant; then to take the message correctly, and, finally, to leave the person at the other end in good humor. Remember that whoever answers the phone is the "house" pro tem.

I have heard even "bosses" of large concerns answer the phone as though they were doing the party calling a great favor. When the phone rings the name of the house or the proprietor should be given at once to the party calling. This saves time, for if the one answering the phone simply says "Hello," the party calling has to repeat, "Is this the Quick Service Printing Company?" Remem-

ber, your customer's time is money, if yours does not seem so.

Then, just a word about courtesy in returning cuts. Very few printers have any system at all in this regard. Usually when a job containing cuts is "killed" the cuts are taken out and put in a pile by themselves (somewhere), and usually they are not even marked.

A friend of mine the other day told me that when he asked to have his cuts returned by his printer he was sent an assemblage that looked like a museum. Though his cuts had all been used in a machinery bulletin, in the conglomeration returned were: a halftone of the Grand Canyon; a zinc etching of a very prominent divine; two electros of landscape scenes, and a nickeltype of a graph on market conditions. Such carelessness does the printer no good.

File in a systematic manner all cuts which are ordered "held." Know where every customer's cuts are located. The local supply man will be only too glad to furnish proper filing equipment at but little cost, and to explain a simple indexing and receipt system properly adapted to an office of any size.

Another courtesy that will help to improve the customer's opinion of the printer, is the effective wrapping and delivering of packages. Spend a little money for good-quality wrapping paper. Better, select one of a fancy color or a novelty wrapping for at least all the small and medium-sized shipments. Use a distinctive label, in two or three sizes if necessary. Use strong wrapping twine—one that will "stand the gaff." Nothing gets the printer "in so bad" as for the customer to receive a package "on its last legs," loosely tied and improperly wrapped, with some of the contents just about ready to "spill out."

Finally, be courteous in acknowledging promptly every remittance. It may seem like a small thing to write a letter or a post card and thank every customer for his check. But, believe it or not, it is one of the biggest things that can be done—at the smallest cost. Customers do appreciate this courtesy, and it is a

form of good-will advertising that costs but a trifle in time or in money.

We need more courtesy in every business, but no business so sorely needs it as the printing business. It seems as though the average printer is so busy "figurin'" he has but little time for other matters. If he would take just half the time he uses for "estimatin'" in cultivating his good customers more intimately he would have solved one of the problems of why printers make such small actual profits. After all, what the printer has for sale is a service. If he treats that service as a yellow dog or an alley cat the customer is right in assuming that the printer is nothing but a door mat, and will continue to wipe his feet on him until the cows come home or the bootlegger and John Law make up.

Firms Advertising in Dull Times Cut In on Non-Advertisers

"It is easy enough to be good when there's no chance to be bad; easy enough to do business when times are 'booming,'" says *Profitable Advertising*, and thereby points a moral for the advertiser. Why it is that business men will cut down in part or altogether do away with the agency that brings them most of their business at the very time when the greater need for it exists, is a problem extremely difficult to solve. What makes business dull for a great many business firms is the fact that there are a few advertisers who have shown their cunning by pounding away harder than ever during the dull times, and as a result are getting most of the business. It is the faltering advertiser who never succeeds, but he seems not to realize this fact until driven out of business by his aggressive rival.—*Selected*.

Beveling Newspaper Wrappers to Keep Papers Free From Paste

Howard L. Springer, editor and publisher of the *Boxholm (Iowa) News*, in a recent letter mentions an idea which, though not new, is practical and well worth consideration by every small publisher. Single newspaper wrappers cut entirely in one width allow the paste to work out onto the wrapped newspaper. However, if a bevel about four inches in length is taken off each side at the pasting end, this trouble will disappear.

FOR JANUARY, 1932 +

An Object Lesson for the Benefit of Farsighted Proofreaders

By EDWARD N. TEALL

PATIENCE under reproof is a virtue—just so far. Carried past a certain point it will become pusillanimity. Location of the point in question is determined by the quality of the reproof as to justification—and the manner of its administering. Constructive criticism is welcomed by all those whose purpose is constructive; but shallow, baseless criticism should be met with frank resentment. And it is my intention to speak very frankly about a letter from a reader of this department; a letter that would have been less conspicuously answered had it not been so suggestive, in its own faults, of a theme for proofroom edification. The letter exemplifies the sort of thing with which good proofreaders have constantly to contend, namely, carping criticism, censorship not supported by authority nor justified by constructive purpose, captious faultfinding that slows everything up and does no good except

just demonstrate "how not to do it." Here, without further introduction, is the letter from this reader:

Schools are opening. Turn to your dear old Dad's books and read them again!

1.—Refer to the first column of the September, 1931, issue. You have an expression like this: "But: Suppose you look at the sentence without the commas." I have collected an awful lot of matter covering the colon, but never have I found any such use as shown in this particular instance.

2.—"Cyclopedia." What's the matter with "encyclopedia"? Is this not more commonly used than cyclopedia?

3.—Under a discussion of the word "alright" you make the statement that perhaps you are "alwrong." It certainly does look to a reader like you were "all wrong."

4.—"Good-taste." That is the most monstrous thing I ever looked at, and to come out and state that "Both ways are right." I know if your Dad rose up and saw that he would say, "What's that?" You bet, he would write a whole chapter on that. They cannot both be right. How can a base runner be both out and safe at the same time?

5.—I notice, too, you allow the word "okay" to creep into your writings. I realize ours is a "living language," but must we adopt every slang expression which comes along? There is entirely too much looseness in the language of today, and just because some typist uses an expression doesn't make it correct.

Give us something to shoot at.

Well—our friend seems to have found an abundance of targets!

If the writer of this letter had caught me in some foolish error I would have grinned and taken the criticism "on the button." If he had shown me up in a real misstatement, I would have acknowledged the mistake like a good sport, and thanked him for setting us right, as I always appreciate friendly corrections.

But these matters that he has brought up are not errors. At the worst, they are matters of taste and judgment in which his and my personal preferences differ—and each should be free to go his own way. But when he fails utterly to grasp the clearly expressed ruling on various definite points of usage and then bawls me out for something I didn't do—well, that's something else again. The bawling out doesn't matter; the reason I am responding to it publicly is that it illustrates a condition with which proofreaders must interminably tussle.

The Better the Artist the Better Your Portrait

A POOR artist produces an indifferent portrait of his subject. A good artist paints a true picture and interprets the subject faithfully.

The "portrait" of a business is that part of the business which the public sees. Largely, it is determined by the printed advertising which the business uses and broadcasts.

It behooves every business to select a good "artist" to interpret its true worth for the public.

In the end, the problem is reduced to the use of a good printer. One that is able to help interpret. One that has the facilities both for intelligent suggestion and planning help and also for masterly reproduction.

From *The Imp*, the house-organ of The Botz-Hugh Stephens Press, of Jefferson City, Missouri

1.—The colon is a point of punctuation used to separate two elements in a sentence which are related but independent, or as a point of introduction, to serve notice that something is coming which has to be considered. Ordinarily the sentence would have been written, "But suppose you look," and so forth. But: I wanted a moment's delay right there, a brief suspension of progress by the reader, to emphasize what was to come. So I used the "but" all by itself, like a gesture by a speaker, and started the sentence anew, with a cap-initialed "suppose." This is at the worst only slightly unconventional. Here is the defense argument, compressed into few words: To defy or ignore an accepted rule is bad—unless you can supply a new usage perfectly capable of justification in terms of ordinary everyday sensible use of language.

2.—"Cyclopedia" is good—it's okay. If I were going to be stylish and write "encyclopedia," I'd go a hop further and make it "encyclopaedia." Webster defines "cyclopedia" as "an encyclopedia." Under the longer form it says, before the definition, "See 'cyclopedia.'" And common usage is all for the shortened form. They are alternative forms, each correct; the longer one a bit more scholarly and dignified, the shorter one favored by most American writers and speakers of this day.

3.—Someone asked when to use "all right" and when "alright." My reply began with the statement that I never use "alright," but many young persons do, and it may at some time become established in common usage. I remarked that there is no such background for the two forms as there is for "all together" and "altogether," a new meaning indicated by the run-in arrangement. With what I thought was a dash of humor, I said "Perhaps I'm alwrong." Our critical friend evidently doesn't care for humor. He is serious. (Too darned serious for my taste, I assure you!)

It is true that advertising folks and headline writers invent some grotesque new words, not to be taken up in careful writing for the press. It is also true that new sciences, new inventions, and new discoveries, are bringing new words into the language. Further and finally, it is true that if the majority of our ordinarily well educated persons should accept "alright" and use it habitually it would

A COPY SUGGESTION

Little Orders

IT IS NOT the size of the printing order that counts with us When a customer orders a short run of tickets, cards, folders, or envelope inserts he has a definite reason for ordering this item. To him this small order is important therefore it is important to us. Little orders, like little acorns, have the germs of a greater growth. Large oaks out of little acorns grow, and large printing orders grow from little printing orders. You can depend on this absolutely your little order will get the same care and attention in our printing plant as is always given to the big order

Effective text of an advertisement in *The Ink Spot*, the house-organ published by M. P. Basso & Company, well known New York City printing concern

become a good English word. But the point of present interest is not whether "alright" is okay or not; it is rather the fact that the paragraph about it should have been secure against misinterpretation. The proofreader who has to deal with an editor or publisher who would react to such a paragraph in the way this critic has done (and there are plenty of them!) has a hard row to hoe. This kind of criticism, refusing to try to get in step with the other fellow, is responsible for much waste of time and effort in printing establishments.

4.—The "good-taste" paragraph of the letter is full of kick. A querist asked if "perfect good taste" is okay, or if "perfectly" would be better. I answered that we commonly say "perfect good taste," as if "good taste" were a compound, "good-taste." When I said "Both ways are right," I was not speaking about "good taste" and "good-taste," as the correspondent assumed, but about "perfect good taste" and "perfectly good taste." Thus the criticism was based on a complete misapprehension of the point at issue. It would be interesting and helpful to know how many readers of

the department failed to get me on that point. I do not believe there were many.

5.—As to "okay," use of the letters "O. K." became so general that in speech a word was coined to express the act of using the letters. Instead of saying "I O.K.'d the bill" it is easier to write "I okayed it." Some folks, doing the same thing, prefer to represent the sound by "okeh," which seems to me much less satisfactory. Turning the letters into a word gives us a useful addition to the vocabulary: "It has my okay," noun. "I will okay it," verb. "It is okay with me," adjective. And if some folks don't like it because it is new—well, that is perfectly okay with me, and I hope I'm too reasonable to object to their making their own decision. For this is one of those instances referred to in the "perfect good taste" item in which one way can be considered as right without the other having to be wrong.

Now, please don't think I'm all lathered up over these little points of discussion. Far from it. The letter gave me a laugh. But I do think it is well worth while to spend some time and ink stating the lesson derivable from this incident. The proofreader cannot get away from discussions about words and their use; about capitalization, punctuation, alternative spellings, and consistency in style. He has to argue about them with author, editor, publisher, compositor—and other proofreaders. And the only way to get anywhere with it all is to be reasonable, and not to argue until common ground has been established.

Important Features of Modern American Typography

It must be *read*, with ease and speed. It must be read with *ease* and *speed*. That is the tempo of modern American typography, because it is the tempo of modern America. Its spirit applies as well to our other conveying machinery—for typography is a conveyor.

We shall get nowhere by copying Europe. Modern French typography is first of all French, and incidentally modern. The same is true of the German variety, and of other national styles. They are as thoroughly foreign to America as the Empress Eugenie hat.—*From "Values," the house-organ of the Kutterer-Jensen Printing Company, St. Louis.*

+ THE INLAND PRINTER

SPECIMEN REVIEW

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly indicated "For Criticism." Answers cannot be made by mail

By J. L. FRAZIER

THE FOLKS ON GOSPEL HILL, Marion, Ohio.—We appreciate the portfolio of characterful hand-lettered letterheads in which you specialize. Designs are effective, lettering distinctive, and colors both uncommon and attractive.

MERIDEN GRAVURE COMPANY, of Meriden, Connecticut.—Your fine brochure "A Process Which Has Been Termed the Most Beautiful Known to Modern Printing," featuring your "Full-Tone" gravure work, is a striking example of genuinely modern effort and decidedly attractive in every respect. We appreciate the copy which you sent us.

G. KENNETH LOCKE, Oil City, Pennsylvania.—While we feel that the lines of type come too close to the surrounding rule for comfort, and we do not admire work in which words ordinarily begun with capitals, like your name, are not, still the effect of a Christmas tree worked out makes your holiday greeting interesting. It is otherwise well executed.

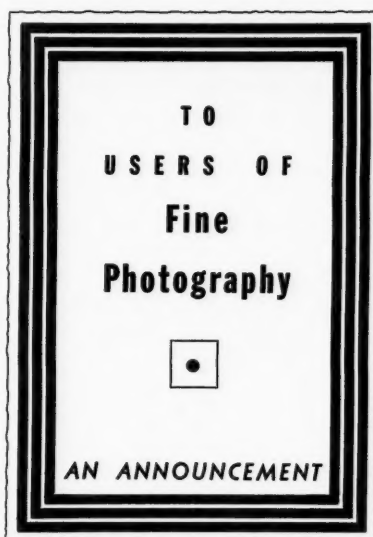
RALPH K. VAN SYCKLE, Tenafly, New Jersey.—While in general your card "Help America's Unemployed," the balance of which reads "We Are Our Brother's Keeper—President Hoover," is effectively displayed, the two lines of the quotation are too closely spaced. The main fault, however, is the ink which is very thin and gives a dull, washed-out effect. Use a heavier-bodied ink if you want brilliant effects.

THE COMMUNITY PRESS, Pittsburgh.—There is a degree of cleverness in the layout of your January, 1932, blotter, due to the diagonal rules at either side enclosing the figures "1932." We feel, however, that the black dots in connection with the rules are too strong, in fact that the feature would be better without them, and that the type, calendar, etc., are weak in comparison with the bands and figures.

THE TABARD PRESS, New York.—Except for the facts that we consider the line "Printers, Designers, Engravers" a bit too large in relation to the name and also that the lines are somewhat too crowded, we like your letterhead, which has the very desirable quality of distinction. This is due to the style of lettering used for the name and the sign illustration. It looks like your own letterhead, not just like many others.

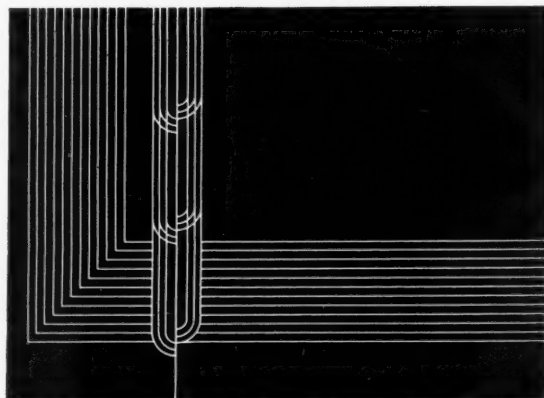
JEROME B. GRAY & COMPANY, of Philadelphia.—We cannot imagine the small booklet for Murta, Appleton & Company, advertising characterful weather vanes, which are here illustrated with zinc-etched silhouette pictures, more effectively handled. It contains a punch all out of proportion to the size of the page,

How Long Is This Practice to Be Permitted to Go On?



Used with restraint and skill, condensed block types, preferably the more stylish sans serifs, may on rare occasions lend a note of character and distinction to typography. Though impressive on occasions, the style is displeasing and does not stand letter-spacing

and the typography and illustration make the silver-paper cover printed in black and the sans-serif type used for display thereon and on the inside pages just entirely satisfying.



Smart booklet cover by the R. R. Donnelley & Sons Company, Chicago; originally printed in silver and black on a beautiful rough-finished blue paper

LAURENCE A. FAIRBAIRN, London, England.—Your folder "Snakes Alive," like the one entitled "Hell's Bells" reproduced in this department some issues back, is effective not alone through the sheer force of its impressive display and illustration but because of its effective use of common slang phrases, the forceful advertising appeal developed around them, and distinctive handling. A man could no more pass this one up without reading than he could the other one mentioned above.

NATIONAL PRINTING COMPANY, Spokane.—Your blotter "A Few Suggestions" is arranged in an interesting manner, but we feel that the display at the top is too small, particularly in relation to the size of the type used for the text, which might well have been smaller. The display, in other words, is not sufficiently outstanding. You must guard against the use of colors of stock that are too dark. It is only on the yellow of the four stocks that the orange-red used as the second color stands out at all, and even there it should be stronger in tone, that is, more toward the red.

EMIL GEORG SAHLIN, Buffalo, New York.—While the small specimens have every good quality—being characterful, interesting, attractive, and impressive—the feature about them which appeals most is the variety of treatment you are capable of giving your work and, along with it, in almost every instance seemingly a suggestion of individuality. Impressiveness, it is proper and important to state, results from the characterful, interesting, and attractive nature of the work rather than from any ostentatious features. Two interesting letterheads are being reproduced.

FRANK MCCAFFREY, of Seattle, Washington.—Your announcement "Concerning My Dogwood Press" is a fine addition to the collection of the very best work received for review to be kept on hand to show our visitors at THE INLAND PRINTER's offices. While the hand-made paper plays a big part in the beauty and effectiveness of this particular item, the type employed is beautiful and its handling representative of the finest craftsmanship, as would be expected. It is about as creditable to be able to discriminate intelligently in the selection of paper—which, as one well known manufacturer has so truly stated, "is part of the picture"—as it is in that of type, and also to be able to handle it right, as you do.

MORTIMER COMPANY, Ottawa, Ontario.—Lithographed in eleven colors, the reproduction of the marine

*We print to a Standard—
not to a Price*

With us it is a policy—in fact, a creed—to put into every piece of printing what is needed to print it right. No more—no less.

This does not necessarily mean expensive printing. It does mean knowledge of typography—experience in better printing—the study of detail—devotion to thoroughness and accuracy.

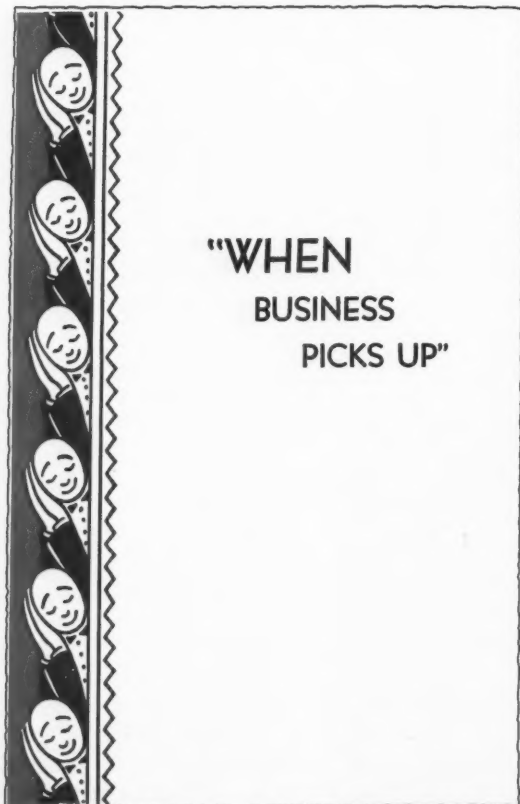
Frequently outstanding simplicity, combined with correct arrangement and proper type selection, is the least expensive and most effective. One of the real arts in printing and the mark of a true craftsman is to attain effectiveness through simplicity.

Should it be necessary, however, to choose between more time to accomplish the desired result or less time to meet a price, we accomplish the result. This may mean a slightly higher original cost, but it is decidedly economical buying from the standpoints of ultimate satisfaction and returns.

WHITBECK
INCORPORATED
29 WORTHINGTON STREET, SPRINGFIELD
MASSACHUSETTS



Interesting folder-page arrangement of impressive copy for a printer



The original of this booklet cover by the Adam Sutcliffe Company, of Central Falls, Rhode Island, is printed in light brown and blue on blue

painting by George A. Cuthbertson is an achievement of which you may feel mighty proud. Of impressive size, 36 by 26 inches in fact, and including the "frame" in flat gold shaded with black, it is not going too far to state that on a wall at some distance one might conceivably take it for a framed original. The effect is quite remarkable, and we do not question but that it will make a strong impression on all who receive copies, who cannot but be impressed with the belief that the producer is capable of anything that can be done along the line in question. A fine advertisement indeed!

L. KEHLMANN COMPANY, of New York City.—We admire your folder for which black suede is used, the design on the front of the French fold being stamped in silver leaf. The message on the third page is, in view of the silver on black on the front, quite suitably printed on silver stock. While the type and border and their handling on this tipped-on sheet of silver paper make an attractive appearance as an entity, the effect created is not in keeping with the front design or indeed the black and silver treatment, which is most suitably utilized in connection with modern rectangular layout, etc. The acanthus-leaf border is beautiful, but too suggestive of the work of William Morris in our judgment to be consistent with the folder itself, a patent effort in the direction of modern handling. The mechanical work is in all respects well done.

HULL PRINTING COMPANY, of Meriden, Connecticut.—While the lines of the main display group are rather too closely spaced, considering that it is set altogether in caps and that a large amount of space appears between the words, the general layout is impressive, and it is, all things considered, a remarkably good letterhead. The package label on silver is not so satisfactory. Lack of force, due to the use of type which is too small, particularly for the important lines, is the leading fault. With these lines, name and address, larger, and with the city and state names pulled more together and centered under the name, a great improvement would be effected. A line with a gap in the center like the address is almost invariably displeasing, and responsible also for a degree of weakness, despite the size of type employed. Unity gives strength; scattering as a general principle results in an appearance of weakness.

COCKLE PRINTING COMPANY, of Omaha, Nebraska.—There is character and distinction in the cover of the November issue of your house-organ *The Cockle Bur*, though as a general thing we would consider the type too weak. We would like to see the second and third lines higher and closer to the name and in italics to provide variety, and this could be done without disturbing balance in view of the three vertical rules extending up from the bottom on the left-hand side which give the bottom weight; indeed, bal-

ance would be improved with these two lines raised as suggested. The ornaments used as dashes between the items in the pages of text are decidedly too black for the type and detract attention from it. We regret too that more stylish and effective type was not employed for the heads. Cheltenham Bold is used for one or two,

**Scrub the Deck
and Clear for
ACTION**



The human race is staging a come-back—Business barometers point to clearing skies and good visibility—We'll supply ammunition for you—Get the range and hit the mark in market. We are awaiting your command.

THE FOSS-SOULE PRESS, INC.

1931	NOVEMBER							1931
SUN	MON	TUES	WED	THUR	FRI	SAT		
1	2	3	4	5	6	7		
8	9	10	11	12	13	14		
15	16	17	18	19	20	21		
22	23	24	25	26	27	28		
29	30	>	>	>	>	>		

1349 UNIVERSITY AVENUE
ROCHESTER, NEW YORK

More printer's publicity skilfully attuned to present-day thinking. A blotter originally run in brown and black upon brown

and caps of the text for others, whereas if one of the later bold-faces had been used consistently the pages would be not only more attractive but also more lively and interesting too.

C. VAL FARLEY, Alameda, California.—The work you submit is very commendable, and there is good variety of treatment. While we do not get the significance of the color masses in red on the front page of the Victor Scott Christmas-greeting folder, it is not objectionable at all unless a bit too pronounced for the type. The form of course faintly, very faintly, suggests an "S," though not as much so as it does a lower-case "l." Inside pages are very well handled, though there is too much space between the lines of Old English type, which is particularly noticeable because the roman text and your other specimens are well spaced. Old English requires close spacing between words and lines, and for the reason that makes that so, the close-knit character of the letters, spacing of letters to any noticeable extent is taboo. Lines are spaced too closely on the Goodman folder business card bearing your name as representative, but it is otherwise a good piece of work. The crowding of lines, evident in another

+ THE INLAND PRINTER

of the specimens submitted, is something to guard against.

KENRICK & JEFFERSON, of West Bromwich, England.—We are in accord with the statement of our own John Howie Wright, editor of *Postage and the Mailbag*, as quoted in one of your folders, to the effect that he has never seen finer or more impressive engraved-stationery work. While the ordinary copperplated engraved letterhead is dull and uninteresting and painfully formal, like that of the conventional doctor's or lawyer's, you have, through color effectively and extensively employed and striking display, introduced impressiveness and sales potentialities as a result in the examples contained in this portfolio of samples. It has been a long time, in fact, since we have seen a more effective letterhead than the one for Gamit, of Paris, done in brown and white on light brown stock. The characteristic gloss of the inks, which no one has ever approximated with the letterpress grades, together with the embossed

refer to those wherein Broadway is used for display and where geometric black spots, notably triangles and half circles, are used so excessively, which means otherwise than with a most decided restraint. Such things, along with bizarre type faces, have had their little fling for this generation, and we suggest that the next time you buy type it should be a series of some good conservative roman, which with your very good sans serif, which we expect to be good for a long time, will enable you to give each and every item you are called upon to produce the right kind of dress and avoid too much sameness. As so much of your work is done in what are considered novelty faces there is a sameness about it which perhaps you do not sense.

FRED A. BEARD, of Ames, Iowa.—Except for the fact that the gray is a bit too weak the *Tribune* letterhead is good. Layout is interesting and effective, although this feature would score better if the lines of display above and below the rules in red were not quite so crowded. One of the commonest faults is inadequate spacing of lines; type with the biggest shoulder will usually stand additional space in the form of leads even in text, and display requires more leading than straight matter. The label is less satisfactory. First, it is crowded and there are too many lines of nearly the same size. Contrast is what gives typography life and punch, and the most effective display work you will find is that in which matter of minor importance is kept down in size to permit of maximum force being given the features of great importance. The size of the stock was a handicap, being too small to permit the best handling of the amount of copy, but even so you could have made the name line larger and most of the others in the lower section around it smaller.

THE KUTZTOWN PUBLISHING COMPANY, of Kutztown, Pennsylvania.—“Mr. Wise Suggests” is an attractive, interesting booklet, the cover being particularly impressive and characterful. Our only suggestions for improvement concern the title page, on which the type seems somewhat too weak, and those pages where blank forms are shown reproduced by the reverse etchings printed in the black. While these might better have been printed in the brown, the second color used on the inside pages, that is not the point, although what is could not, we presume, be helped. With the proportions of these forms inconsistent with the proportions of the page the margins are not right, as they are upon the pages of text, those at the sides being too narrow in comparison with those at top and bottom. It seems that while the reproductions may contain the same number of ruled lines as the originals the reproductions might have had four or five more just to make



As impressive a design as anyone could want, yet in neither layout nor style of lettering is there anything modernistic

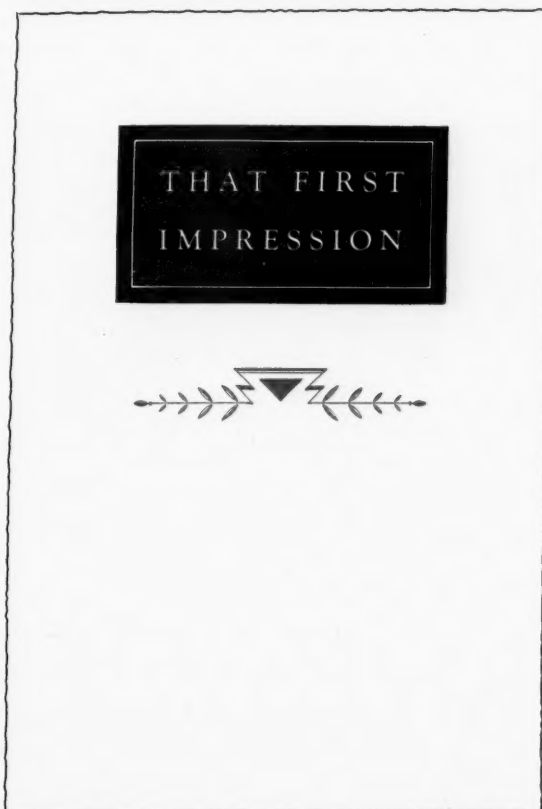
effect which goes with copperplate engraving, in connection with the very striking and distinctive design, is enough, we think, to make anyone enthusiastic.

ARTCRAFT PRINTING COMPANY, of Santa Ana, California.—We consider your letterhead, set in the sans-serif letter Bernhard Fashion, full of character and decidedly impressive. While this is in our judgment the smartest and the best example in the package there are other good ones—and also some which hardly seem to have come from the same shop. We

FOR JANUARY, 1932 +



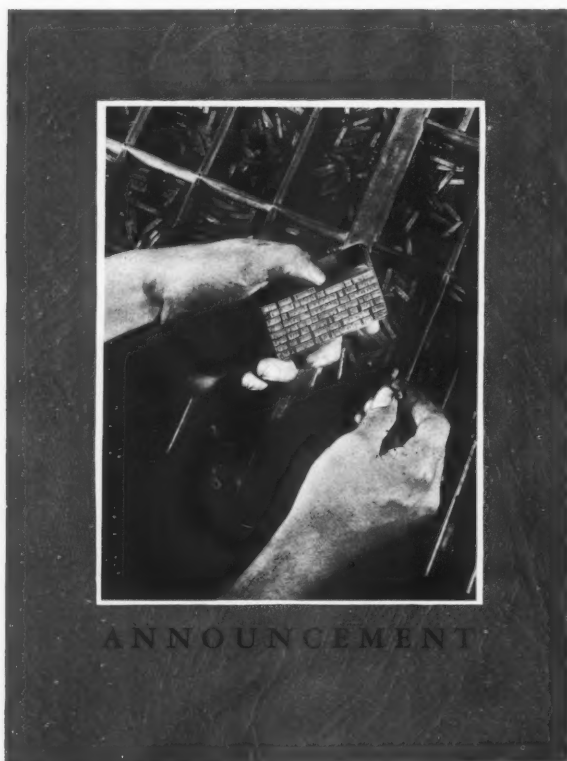
The title page of a folder the style of which is certainly acceptable for the occasion. The original, like the reproduction herewith shown, is printed in red and black. It is by the Larson-Dingle Printing Company, Chicago



Advertising of The Southgate Press, Boston, is invariably fresh and interesting in appearance and effectively written. The original of this folder title page is printed in light green and black on brilliant yellow stock



Another of the Kable Brothers house-organ covers featuring notable printers

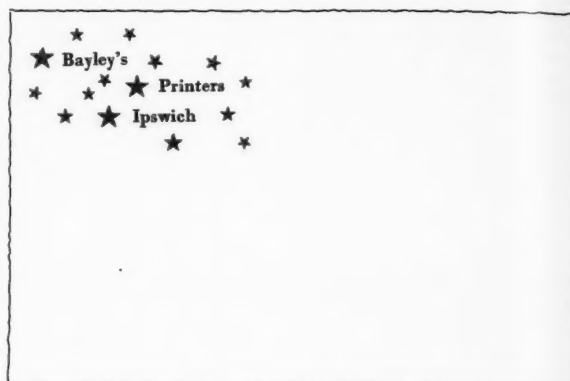


Announcement title by Louis A. Lepis, Incorporated, typographers, New York

better margins possible. Without thought of making a really good piece of work seem otherwise we suggest, too, that wherever main heads appear under the rules at the tops of some pages there is hardly enough white space.

BECK-GERLACH PRINTING COMPANY, San Francisco.—All three of the printed pages of your folder "Avoid Both Scylla and Charybdis" are of interesting and impressive layout, in fact full of character, and exceptionally well handled in all respects. Most unusual and interesting, too, for that matter, is

and the presswork upon the large plates. These latter two features battle to a draw for praise. It is a shame to mention anything that might be done differently on such characterful and attractive work; yet you may reprint it and want to make the catalog 100 per cent, in which case let us suggest that the lines on the title page are spaced too closely, especially in view of the large amount of space between groups. While expensive unless such sampling is restricted to a decidedly limited number of important concerns requiring large quantities of



Stars informally placed feature this envelope of a British printer. Silver would be better for the ornaments than the orange originally used or the blue as above

the second page, on which is a large halftone illustration of the hands of a compositor, holding his stick in one over a case of type. This cut is effectively lined off in sections with white tooled lines, and the section close to the top between the two vertical and the two horizontal lines is routed out to provide for the message set in type headed "Versatile," with the text below it as follows: "No one really needs the sixty-eight type faces here used—yet it is certain that somebody wants each one. Versatility in type faces is only one advantage of the many that are yours when Beck-Gerlach handles the composition." Now for the stunt: At the left end of the halftone referred to are single-line specimens of the types referred to, one column at the left and three short ones underneath the cut. Starting with the first and reading these lines, each in a different style, one reads Lincoln's Gettysburg address complete.

GRAY PRINTING COMPANY, Fostoria, Ohio.—Sending out copies of the catalog "Plymouth Gasoline Locomotives," enclosed in a folder bearing your advertising message, as specimens should impress prospects most effectively because this is such a particularly fine piece of work. It is difficult to decide what impresses us most. Design, layout, and typography are excellent, but these trail the color effects, which are pleasing yet also impressive,

important work, we cannot imagine more effective advertising for a printer. While the folder enclosing the catalog has its points, it is not one, two, three with the catalog. To the writer at least the rulework in silver on page 2 is not a pleasing form and is a bit too garish, but perhaps you wanted prospects to know you could do that brand of work as well.

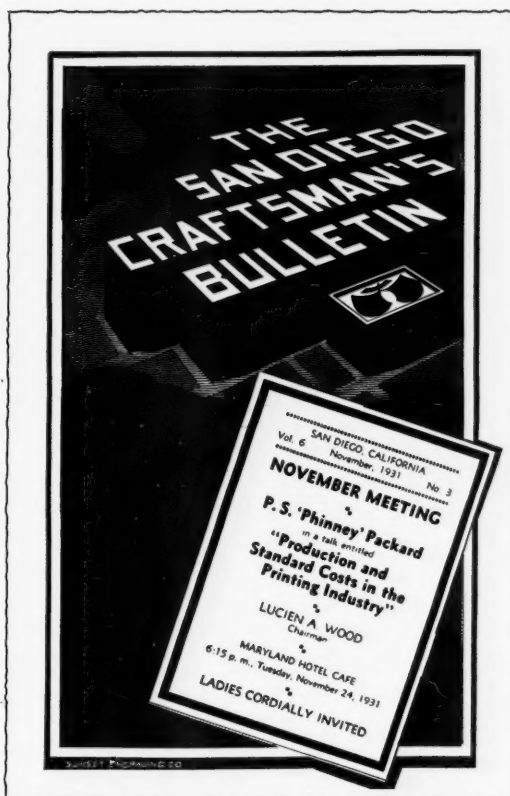
WILLIAM G. JOHNSTON COMPANY, Pittsburgh.—It's great to examine such excellent work as you submit. Outstanding among these specimens is of course the book "Church of the Assumption," and while all features of that are fine the notable point is the remarkably fine presswork in brown on ivory dull-coated stock, an excellent suggestion of gravure being given. The cover design is distinctive in form and impressive in its design, and, like the inside, beautifully printed. There is one thing about it we do not altogether like, though it would scarcely call for comment in a piece less satisfactory otherwise. Reference is to the two lines of script. We feel confident that you will agree that roman would have been more suitable for an architectural work as well as because of straight design considerations. While the lines of the text are a trifle long for comfortable reading and could be opened up with one-point leads to advantage, the beauty of the Garamond

type face, the nice margins, and the excellent presswork compensate to a great degree. You have given each of the four issues of the four-page publication of the advertising club a forceful appearance, unusual character, and decided variety, as the pages reproduced in this issue demonstrate. The uniform high quality maintained by you must be a source of satisfaction to your customers as well as yourselves.

MEISENHEIMER PRINTING COMPANY, Milwaukee.—Only a few printers take advantage of the opportunities afforded by sampling to impress their ability upon the minds of prospects. Among the few who do you are outstanding, frequently, as we recall, printing folders and portfolios which carry examples of catalog and other work done by you. The latest folder, on the front of which you have printed an effective appeal headed "Again the House of Quality and Service," contains examples of five important items, one a thirty-two page catalog which is manifestly rather costly. But if any prospect has a mind to quality and any real ability at all in discrimination he cannot but be most favorably impressed in your favor. While the cover of this book makes a strong first impression, it is rather too modernistic to suit our taste, particularly because in being so the wording is a bit involved. Many, however, would regard it as a knockout. But we have seldom seen a catalog the layout and typography of which are otherwise more impressive, and the presswork is of an even better quality—if there's a flaw in the finest detail we cannot see it. The page-size halftone illustrations are given added charm through being printed over a delicate buff tint. The platemaker as well as your pressman

that complexity is not only abhorrent but slows up reading—in short, that clarity is the foundation of all successful typographic effort. All this is the natural result of cold analysis stimulated by THE INLAND PRINTER, which, of all publications circulating among those concerned in any way with the use of type and printing, was first to take a positive stand against the bizarre style represented by the title page of your folder. When, somewhat later, work of the kind is not to be seen at all, as is now the case with that of the 1880's featured by extensive use of bent rules—cleverer work in many respects and in most instances—historians of the craft referring to the files of magazines of this generation are bound to note and proclaim THE INLAND PRINTER's leadership. The center spread is decidedly better than the title page and embodies some of the features of genuinely modern work. Having received some exceptionally fine work in the past from you we are, finally, a bit surprised to see work of this particular style now coming from your printing house.

THE SUNNYSIDE PRESS, of Monroe, North Carolina.—There are decided variations in the merit of the different specimens you submit, from the extreme of excellence to worse than mediocrity. Your own letterhead, set in Garamond and featured by a small illustration ornament printed above the name line in red-orange, is as good an example of conservative stationery as one could desire. This is printed on the gray paper; a similar design, on blue stock with the ornament in gold, is not so satisfactory because the design is printed too close to the top of the sheet. Most printers who have employed it in the past are not using the



Distinctive cover of bulletin of the San Diego (Calif.) Club of Printing House Craftsmen; originally printed in deep purple and light green on yellow stock. The meeting notice in the panel is changed with each issue



Thanksgiving —

May all your folks be happy, your home be brighter, your heart be carefree, your troubles lighter. May your turkey have just lots of meat, stuff that's lean and fit to eat, and cranberry sauce and pumpkin pie... a delight to the stomach as well as the eye.

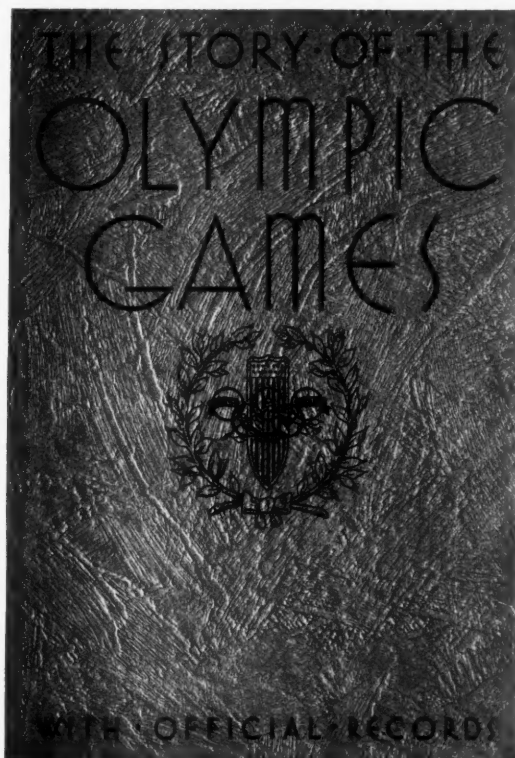
McKee & Company Printers
4118 Langford St. Kirby 1470 Cincinnati, Ohio

The turkey illustration featuring this blotter, the original of which is printed in orange and brown on India-tint stock, was made by routing and tooling linotype-cast rules

was decidedly on the job; in fact your presswork has always appealed to us as being as good as any being done in any city of this country.

THE TAYLOR PRESS, Boston.—Very rarely anyone considers a design such as the title of your folder, "Modern Conceptions in Advertising," modern. Although quite a lot of such work was being done in 1928, little is seen here in 1931. Ardent champions of the style have come to realize that ugliness cannot be made a virtue, as we were sure most of them would in time, and also

Broadway style and its imitations any more. It soared to great heights three years ago but has come hurtling down mighty fast. Rules are entirely too conspicuous on another of your letterheads, where the style is used for the address with the name set in a high-lighted modernistic letter, Boul Mich. From the way it is smothered one would feel that the line "we love to print" was only a half-hearted expression. The book label is bad because the lines are too closely spaced and because paragraph indentations are about



Striking cover design by the Times-Mirror Printing and Binding House, Los Angeles; it was originally run in silver on a brilliant purple stock

as wide as the final lines of the paragraphs, the effect of which is ugly contour. A tendency to space words too far apart is as decidedly noticeable as that of spacing lines too closely. We recommend studying one of several good books on the subject of typography, especially one on spacings, such as "The Art of Spacing," by Bartels, and one on design fundamentals and display, like "Modern Type Display."

WIESE PRINTING COMPANY, St. Louis.—The large 1,586-page catalog for the Continental Supply Company rates high among books of the kind, the very size and cost of which often discourage thoughts of excellence on the part of those who have to pay for them. Binding is

The four pages shown on this and the next page are from a characterful and impressive booklet by the R. R. Donnelley & Sons Company, Chicago, announcing an exhibition at the company's galleries. A reproduction of the booklet's cover in still further reduced size is presented on page 69 of this issue

excellent, the design and covering material being striking and also attractive. End leaves, featuring an illustration with oil and gas wells in the foreground and printed in black with a green printed background illustrating transportation, are not only eminently appropriate but striking too, and as much as anything else are responsible for the quality appearance of the volume. While the typography is not deluxe the amount of text, necessitating a small size of type and close spacing every way, made that impossible, the appearance by and large, helped by the clean and uniform presswork, is good. On the whole we consider that you may feel proud of your effort and that the customer should be entirely satisfied.

PETTENGILL, INCORPORATED, Philadelphia.—We like the *U. G. I. Circle* quite well indeed. The covers, while striking and not in any way objectionable, are weakened somewhat in our judgment by the name of the company being in a vertical instead of horizontal line, in which manner it is not clear enough. Typography inside is also quite good, but the heads are not. First, the lines of these heads are too crowded; secondly, the main heads starting important articles are too small in proportion to the size of the type page, and with both lines so short where there are two, as on page 4 of the June issue, an awkward unbalanced effect is evident. While we would not go so far as to state that the first line of such heads should be the full width of the page, we make ours that width, and are positive that the first should be much longer than on your paper and that the two should not be the same length. In the folio line at the bottom the gap of space between the date and page number is very bad, and placing it at the bottom because this line is blacker than the text has a tendency to make the page bottom-heavy. What is wrong with the manner in which this feature is handled by THE INLAND PRINTER? Compare. Another point in this connection: The top margin on the pages of the copies we have received is the widest of the page, whereas it should only be wider than the back margin. The bottom margin should be the widest. Good presswork aids a lot; the faulty features would be aggravated if the paper were less satisfactorily printed.

HENDLEY N. BLACKMON, of East Pittsburgh, Pennsylvania.—"Stories of Westinghouse Research," printed by The Eddy Press, of Pittsburgh, is not only an intensely interesting book

describing briefly the outstanding accomplishments of the Westinghouse research department in a way that laymen in such matters, like the editor of this department, are able to comprehend in a broad way, but is also a commendable printer's product. The flexible imitation-leather cover with the design on the

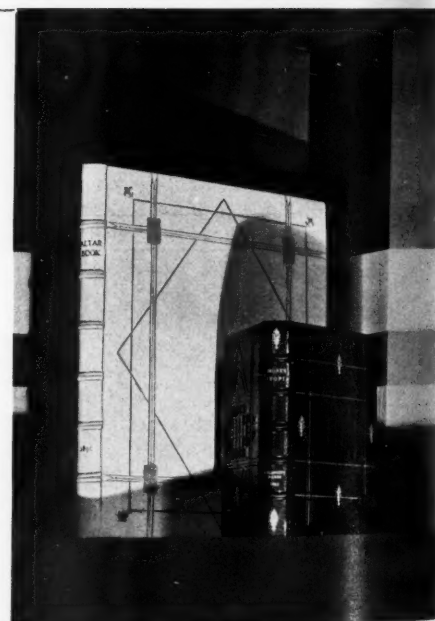
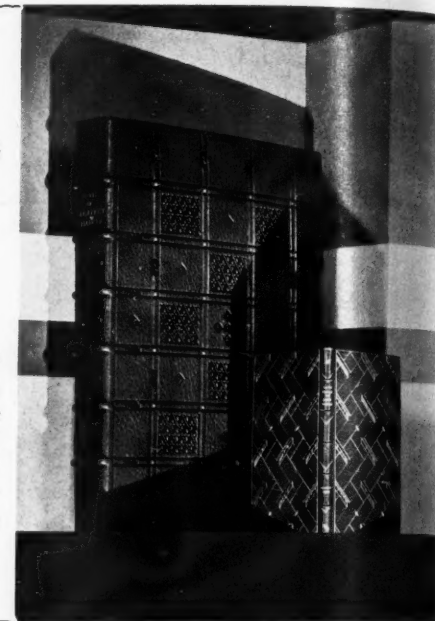
the book on the title page. This face is particularly offensive to the writer, who feels that the conventional Bodoni would be sufficiently strong for display all through and also that the character of the text makes the use of a strictly publicity type not appropriate. No better type could have been chosen for the text, however,

BOOK BINDING

THE books which will make up this exhibition are interesting examples of contemporary work, many of them loaned by private collectors and others the property of The Lakeside Press. In connection with the

in machine bookbinding, together with examples of individual volumes and sets of books bound at the Press. Various steps taken in the binding of the Encyclopaedia Britannica will be illustrated and

front embossed in gold in the Molloy manner is particularly attractive, and of course suggests permanence, a quality which the text fully justifies. The layout of the pages of text is likewise excellent, and in view of the positioning of the illustrations is decidedly fresh and interesting. Presswork is also mighty well done; in fact the only feature we do not like is the use of Ultra Bodoni for some of the larger heads, for emphasis in connection with the text, where it appears in italics, and for the name of



than the light Bodoni (Book); it is not only in keeping with the layout idea followed, but one of the clearest type faces in use today. Presswork is excellent despite the use of a difficult kind of stock, dull coated, and reflects most favorably on the craftsmen of the Eddy force.

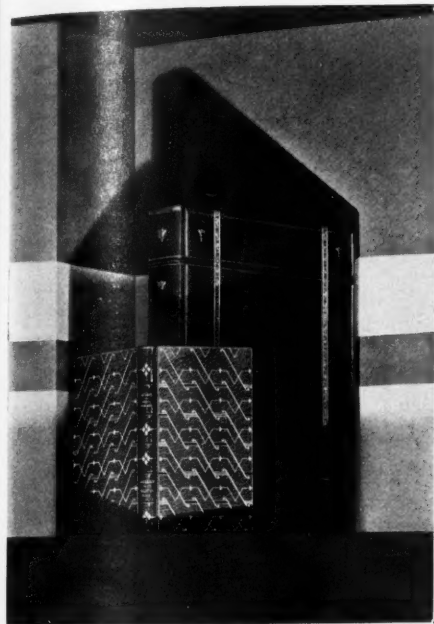
BYRON S. ADAMS, Washington, D. C.—Except for the one line on the inside front cover set in the old and in most circumstances ugly Bradley letter, we like the November issue of your house magazine *Adams Impressions* very

much indeed, the cover particularly. The page in question is hurt in addition by the fact that the Bradley line is underscored. As it was the largest line on the page, underscoring was not in the first place necessary, and for the same reason no cut-off was needed; the only thing it might possibly have been used for was as orna-

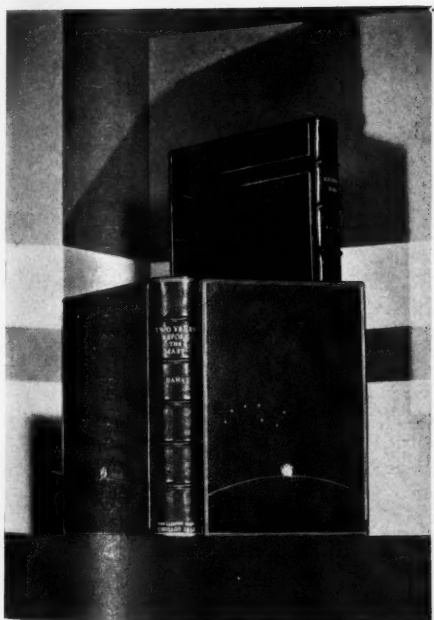
ing-out is not pleasing. It would be better if the vertical rules used as ornament butted into the horizontal ones between which the name line appears, for as handled there's an effect of incompleteness as well as of a lack of unity in the design as a whole which does not please. Again, though not particularly objectionably

quarto (9¾ by 12½ inches) and the text, set in eighteen-point Estienne, is very beautifully printed upon heavy English handmade paper. According to a prospectus accompanying the loose signatures, the typography of which is in keeping with that of the book and which embodies a few specimen pages, the complete book is described as being bound in full native-tanned and dyed red niger leather. As charming as the type pages are the insert leaves which depict notable items of the collection, of which the prospectus states there are 144 in full color and 89 in monochrome, all reproduced direct from the porcelain. That the house of Jones is as adept at color printing and in the handling

The fine bookbinding so strikingly illustrated on these and the other pages of the Donnelley booklet was produced in the special department in charge of Alfred de Sauty. William K. Allen is given credit for the booklet, the text of which, it is proper to state, is not set in the type face which is here employed



books there will be shown the tools and materials for bookbinding, and visitors will have an opportunity to observe the processes in actual operation. * In one room is an exposition of methods and materials used



the different styles of bindings of this work shown. * The exhibition of hand bindings will include in its scope plain blind tooled books, combination blind and gold tooled bindings, and more elaborate ones

ment, and really it is not that. With a heavy and thin contrasting line it is not in harmony with the character of the type, for which a single rule, or two of even weight, would be more suitable. Top margins are a bit too wide. While the initials are not properly aligned, as they should be at the top, with the top of the first line of text alongside, the inside pages of the October issue are all right, too. The cover, however, is an effort at modernism that went wrong. It is lacking in balance and the whit-

so, the decoration overshadows the type, which is something we feel should never be allowed, as the type is what does the talking.

GEORGE W. JONES, the great printer of England, has favored THE INLAND PRINTER with half a dozen loose sections of the new book "Catalogue of the Leonard Gow Collection of Chinese Pottery," which for sheer beauty and dignified impressiveness promises to be rated one of the achievements of his long career of outstanding accomplishment. This is a large

of presses, paper, and ink as at type is demonstrated by the excellence of the work on these illustrations. Those in the process colors are printed from 200-line halftones on a typical English enameled paper which as a rule is so extremely smooth and glossy as almost to suggest celluloid. One in position to invest around a hundred dollars in a book, £25, to be exact, can feel that he has obtained for his money a volume representative of the best in every way. The publisher is Bernard Quaritch, Limited, 11 Grafton Street, London, W. 1, England.

KANSAS STATE TEACHERS COLLEGE, School of Printing, Pittsburg, Kansas.—Both the specimens you submitted, the window card "1932 Kanza" and the smaller card advertising the Washburn-K. S. T. C. game, are unpleasing and confusing. The combination of different type faces in the former—a conventional roman, Parsons Bold, and a heavy block letter, the latter for the major display—is inharmonious, no two of the styles having features enough in common to work well together, and the two latter are not attractive in the least, which further aggravates the situation. Spacing between lines is also bad throughout, and it would have been better to have put less space between the sections or groups so that there would be more to use between the lines. The smaller lines are entirely too close together, while the lines of bold Parsons above the two larger lines of block are too close to them. The rules of varying length arranged vertically inside the border at the sides and bottom are particularly harmful to the appearance of the form, which would be a great deal better if only the linear border were used, with possibly a one-point rule just inside and all around making a combination border. The black rules referred to are the worse because they are badly printed and not carefully pieced. In fact the entire form is poorly inked and printed, and some of the larger type is nicked along the edges. The worst fault with the smaller form, though the type, Parsons, is by no means one of the best, is the printing of the illustration and ornament, over which the type is printed in black in too strong a color. The prominence of this background in a bright orange, the scattered arrangement of the lines without grouping, and the fact that the Parsons should not be set in all capitals, create in the design an effect of decided confusion.

CARL G. BRUNER, Wichita, Kansas.—We admire one of the three mottos that you submit very much indeed, namely, "Art," with Walter Crane given credit for the quotation. The layout plan is eminently suited to the genuinely modern type used, Kabel Light, and decidedly effective; also—will some readers take note!—simple too. The lines might have been spaced a bit farther apart, but this is not at all vital. Colors used are also excellent. While satisfactory, the one headed "The Language of Art" and which is set in Cloister has by no means

cheap decorative makeshifts which draw altogether too much attention to themselves. The lines are considerably too crowded. Both bold-face roman, and italic whether light or bold (but more so if the latter) require more spacing between lines than light-face roman type, for obvious reasons. Lines like the last one of this quotation, filled out with ornaments, are very seldom at all pleasing.

JAMES K. VIRTUE, Atlantic City, New Jersey.—In your handling of the ticket and program for "An Evening of Music and Magic"

Instead of being folded to the corners with first and second leaves the same width, the front is an inch narrower, so a band of border printed at the right-hand edge of the third page serves in like capacity on the front. Lines of type on the title page are rather stiff, due particularly to the even length of the three in the second group. If this matter were in more lines of varying length determined with a view to a pleasing contour, also according to a break-by-sense arrangement, the effect of the whole piece would be improved. There is too much space between words of the second line of the title, and the effect is not altogether pleasing because the line is widely letter-spaced while the first line in the same size and style of type is not. Colors are used to good effect and indicate an understanding of the principles of harmony.

DEAN S. WILLEY, of Logan, West Virginia.—Your handling of letterheads, cards, etc., such as make up the bulk of work in cities the size of Logan, is commendable particularly as respects display and layout, at which one's handicap is only himself. Unfortunately some of the best work in those respects is handicapped through choice of type, perhaps enforced. Copperplate Gothic, and machine-set romans like that used with the former on the letterhead of Claypool & McGuire, are not stylish or impressive. It appears that, as you have not made a greater use of the Goudy Handtooled, Eve, Bodoni, and Nicolas Cochlin, the last of which is most sparingly used, you must have very little of these faces. As they have infinitely more character and are therefore and for other reasons more impressive than the Copperplate, it seems that you would otherwise utilize them much more than you do. Ornamentation of the type and as used on the headings of the Aracoma Drug Company is unsatisfactory, rules and circles being quite too prominent on the one printed in black and green, and the ornamental features serving no design purpose at all in the one color design in which the main display is in Goudy Handtooled italic, with decorative initials at least a size too large for the other letters. As a result of an effort at modernistic arrangement on the *Banner's* letterhead, printed in violet and a light green-yellow on light violet stock, balance is very bad and contour decidedly awkward. This is one of the relatively few poorly arranged specimens, and discloses another weakness in your work, namely, a tendency to associate inharmonious type faces in one design. The two in this one are particularly unsuitable for use together. We suggest a study of some book which deals with the fundamentals of design, shape harmony, balance, etc., like, for instance, "Modern Type Display," which is sold by THE INLAND PRINTER. It would be very helpful to you. The design on the "Si-Kel" letterhead of the Aracoma Laboratories is very bad because it does not fit the space as any design should. So, generally speaking and for the time being, use less Copperplate Gothic for your printing, omit ornament when it is used just to fill in, so to speak, and when it does not fulfil some definite purpose, and avoid mixing type faces unless you are sure that they have features enough in common in shape and design characteristics to make them harmonious. If you will do this and send us another package of your work, say, three months from now, we can bring out additional points that we feel will help you which for want of space and because of a desire not to put up too much to you at one time we are not going to mention here.

Keller-Crescent Co.

KELLER-CRESCENT BUILDING
EVANSVILLE, INDIANA

Advertising



M. S. CLARK
W. S. BELFIELD

The Sign of Good Printing

Telephone, ALGonquin 7172-7173-7174



The Tabard Press
PRINTERS · DESIGNERS · ENGRAVERS
376, 378, 380 Second Avenue
New York

Four letterheads each with some particular point of distinction, the first and last being the work of the printing concerns which are therein named, and the two in the center by Emil Georg Sahlin, Buffalo

the class of the other. We do not like the two vertical bands for which the egg-and-dart border is used, and consider that a border with whatever effect of direction it might have up and down instead of horizontal would be more suitable. With the blue in which it is printed somewhat lighter some of the objection would be overcome, inasmuch as, as it stands, this band appears too strong. Again, it is too near the value of the type. Balance is heavy on the left because of this heavy band, and also because the heading is to the left side whereas the text underneath is comparatively to the right. If the head were longer this fault would be largely overcome. We do not at all like the third, the text of which is set in a bold italic. The rules extending to the right from the title "Art" and above the text, and vertically below it and at the left-hand side of the text, are

you have introduced a quality highly desirable in any printed item but one too seldom present in small forms such as these—namely, distinction. The band of small leaf ornaments between two rules just below the head on the ticket is rather too pronounced, however, and does not contribute materially to the effect; therefore it should, we think, be omitted. The card would be improved if this were omitted altogether or if just one of the rules were used as a cut-off, giving the heading more space. We cannot understand why you did not center the lines of the head on each other instead of setting them flush to the left, when all the other lines are centered. The lines running the narrow way of the card with the bands at top and bottom are what give the piece its character. The program—a folder—scores as a result of the way border is used as bands at the sides.

What Can the Printer Do to Solve the Problem of Standing Type?

By P. R. RUSSELL

This Article Offers Valuable Suggestions on a Subject Too Often Neglected in the Printshop

HERE is a problem faced by every printer regardless of the size of his business—that of holding type forms for possible future reprints. Beside the money value of the composition metal tied up for an indefinite period of time, precious space is occupied, and considerable time of workmen is required to tie up and store the matter.

Considering the value of the metal involved, nearly every printer who doesn't already know would be amazed to learn how much his standing type is worth. A large printing concern recently made the discovery that it actually had, at market value, \$17,000 tied up in composition metal—and at the unquestionable danger of never recovering anything for holding it. The printer is anxious to accommodate the customer, and the customer is reluctant to say "Kill it." So between them weeks and months slip by while the mass of standing type increases. Some printers are able to get pay for holding type, but probably the greater number hold it without charges.

There is the ever-present problem of storage space for orders that are to be kept standing. All the available space in storage cabinets and upon racks, using metal galleys, is soon filled. Rarely is it possible that any printer will want to buy storage cabinets, racks, and galleys for all his standing type. He considers that he is doing well by these orders when he provides good twine and a heavy chipboard. By the way, there is an art in tying up a page of type or slugs so that in time, and with usual handling, the string will not loosen and allow the material to pi.

At least one large shop, having much type to store, has solved this storage problem at small cost by the construction of waist-high shelved benches. The illustration shows the front of such a

bench, which is constructed of wood framing, most of which may be obtained at no expense from the skids that come with paper stock. Storage on a bench like this is better than stacking the forms on floors and in corners. The mortality rate on type stacked up in the working space of the shop is exceedingly high. When stacked thus there is much greater probability of the forms being moved about, with increased possibility of loosening and pi-ing. The bench also provides a means of numbering the spaces so that the storage place of every order can be recorded for future reference.

may be marked off on edges of shelves and top. These spaces may be numbered as shown in illustration, the first number being the bench number.

There is the ever-present problem of keeping track of standing orders. The first step of a simple, practical system is to take a proof of the cover or the title page of each order to be held. By writing on this proof the number of pages, the date of printing, with the storage space numbers, the necessity of making proofs of the entire order is avoided. This proof finds its way to a hook, but first it is advisable to make a book rec-

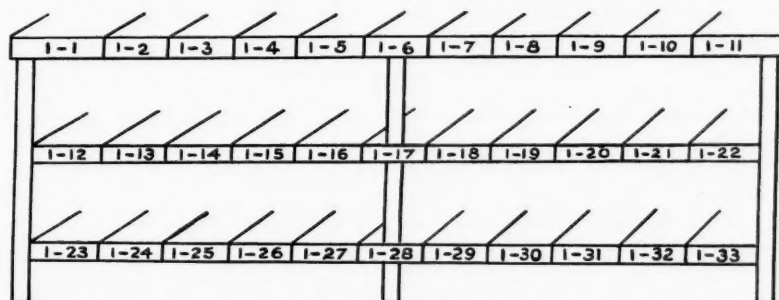


Diagram of storage shelves used for storing standing type forms in safe and readily accessible manner. The first number, repeated in each case, represents the particular bench, the second showing the compartment

The illustration shows a bench waist-high and with two shelves aside from the top. Type may be stored underneath the bottom shelf on the floor and also on top of the bench. These benches may range around the walls of the room or may be constructed for locating in the center of the room. If the bench is set away from the wall it may be double the width of one that is to be placed against the wall. Type may then be stacked in from either side of the bench. One, two, or perhaps three upright pieces will be necessary to support the weight of these sections. Equal spaces, about 12 inches in width,

ord of certain facts about the work. All standing orders should be listed in both consecutive and alphabetical order on the record book. In a single line on the record the title, trim size of page, number of pages, date of printing, and customer's name may be shown. Proofs of title pages may be pasted in specially made scrapbooks instead of hung on a hook. This record of each order may be amplified by a brief statement concerning the reason for holding type and the probable date of reprinting.

Most printing plants make an invariable practice of holding every type form

until the printed piece is delivered and accepted by the customer. Usually the type form remains in the press chase in the dead-form rack until it may be returned to the stone for killing or storing by the stoneman. This is the less expensive plan for this matter.

One of the chief purposes of the record of standing type is to provide a constant check. At least once each month lists should be drawn off and submitted to the customers with an inquiry as to whether type is to be held longer. Each time the list is thus checked with customers there will be a certain number of orders to be killed. Proofs of the titles of these orders should be returned to the stoneman with instructions to dump the forms and recover the metal. Unless the space required by the orders killed is as great as that occupied by the work to be stored, more storage space will have to be constantly provided.

Can a printer reasonably charge for holding type with one or more reprints in prospect? Without doubt there should be a charge for holding a type form. He should recover the full cost of carrying a constantly increasing supply of metal. Thinking of the plant mentioned as having \$17,000 tied up in standing composition metal, that sum of money, at 6 per cent, accrues a thousand dollars in interest annually. All space occupied by standing type should bear its share of building rent and overhead charges since such charges are prorated on the basis of the square feet of floor space. The type-storage space may easily equal the space required for one of the minor departments of the printing plant.

A stoneman will convince you that as much time is required to unlock and tie up a thirty-two page form as was required to lock it up for the press. This means, on the average, an hour of hand-composition time, most of which is correctly chargeable to preparing type for storing. An hour of composing-room time is worth \$2.50 or \$3.00, and is often figured at more than that. Too, the stoneman if normally busy has other work that he should be doing in the interest of live production.

By a little headwork the printer can recover a reasonable charge for storing type. And at least a part of this sum should be added to the original printing. If the customer states that type is to be held, why shouldn't the first bill include

A COPY SUGGESTION

The Mushroom Sometimes Dwarfs the Oak

OLD AND established businesses usually view calmly the arrival of the new competitors that spring up from the disturbed soil of every severe depression. Sometimes they forget that the mushroom can threaten the oak . . . until some new product, some new process, some new and dramatic appeal to public taste, has already struck at the very roots of their prosperity. Change . . . swift and ceaseless . . . is the order of business today. Unless management keeps pace in marketing and advertising methods, even the strongest institution may find itself stunted and starved in the same soil on which a younger rival thrives. The continued success of any business, old or new, requires an advertising and merchandising program tuned to these fast-moving times. We shall welcome inquiries from executives who expect, in return for their advertising dollar, the maximum that an alert and experienced advertising agency can possibly contribute to this success

Text of impressively illustrated advertisement published in the *Adcrafter*, the Detroit ad-club magazine, by Brooke, Smith & French, Incorporated

the expense of tying up and storing the form? Further recovery for use of metal, etc., may be effected when the second printing is done.

Customers should be well acquainted with the terms and the conditions under which you hold type. A definite statement of the terms and the conditions should be plainly printed on and made a part of every written contract for printing. Where no contract is signed such statement may be made in a letter or memorandum of which the printer retains a carbon copy. If you are willing to hold a type form for six months without charge, but no longer, be sure that the customer is aware of that fact. If your bill includes the cost of tying up and storing the type, let the customer know what to expect.

We know of an instance where a printing plant had to reset a book and charge

nearly \$300 to spoilage because the customer was told that the type would be held. However, the printer failed to state just how long the type would be kept standing, and he killed it—about three weeks before an order to reprint arrived! Simple precautions in handling the matter would have saved this amount of loss for the printer.

The above-offered discussion of standing type may be construed to apply to books, pamphlets, catalogs, etc., rather than to commercial work. However, the problems involved in holding letterheads and various office forms are as great. In fact where there is foundry type in such forms the value of material tied up may be much greater and even more expensive to the printer.

Pointers on Locking Up Forms to Run on Platen Press

By R. H. GELATT

There are a few points about locking up platen forms that are so often overlooked, forgotten, or perhaps are never learned that one may slip into the "Gordon jimmer" class and well deserve the discomfiting name.

We will assume that the form is in the proper position in the chase, with the furniture and quoins around it. After the string is removed the form is more or less loose, and is squared up by manipulating with the fingers and squeezing up with the quoins. Squeeze first with the sets along the top, then loosen them up just a trifle and squeeze with the sets along the side, thus pressing all lines up snug. This alternate tightening and loosening from both top and side will often put a form into shape so it will lift with no further justification. However if soft spots are found, now is the time to slip in the extra cardboards, after which the form should lift with a light, even pressure of the quoins.

With this light squeeze, just enough to lift and not as tight as it is finally to be for the press, it is time for planing—the *only time*, as the type will tap down evenly on the stone without damage to its face, and it will hold its position there until the form is further tightened for the run on the press.

Right after planing, tighten up to a comfortable pressure for the press. Key up gradually and alternately quoins at top and side, starting at outermost.

+ THE INLAND PRINTER

A New Set of Printed Aids

Mechanical Equipment

1 Z. Broadside, "At the Sign of the Blue End," by E. C. Atkins & Company. Presents a cost and speed comparison of Atkins blades with two other makes.

2 Z. Broadside, "Man, Oh Man, What a Press!" by the Chandler & Price Company. Describes new 10 by 15 Craftsman press.

3 Z. Circular, by Gummed Tape and Devices Company. Shows and describes four machines: tape moistener; package sealer; hummer-brush, and link tape dispenser.

4 Z. Broadside, "It Took 500 Years to Perfect That Color," by Kimble Electric Company. One of the most remarkable examples of fine printing this department has received in many months. Features the reliability of Kimble electrical equipment for printing-plant machinery.

5 Z. Broadside, "Surfacing Machine for All Forms of Display Type Metal Printing Material," by Mergenthaler Linotype Company. Pictures and describes machine for treating face of display type to hold ink better and require less makeready.

6 Z. Broadside, "The Miehle Horizontal," by Miehle Printing Press and Manufacturing Company. Facts, photographs.

7 Z. Circular, "Make Stereotype Mats of Your Standing Forms," by Printers Mat Paper Supply Company. Shows and describes the Reliable mat-molding press in two models, Reliable dry-mat scorcher, and Reliable humidifier for storing mats.

8 Z. Broadside, "A Claim to Precision," by Printing Machinery Company. Tells of the precision methods used in manufacturing patent-base equipment, and shows typical forms made up with the equipment.

9 Z. Circular, "Rouse Sticks for Master or Apprentice," by H. B. Rouse & Company. Shows and describes seven composing sticks made by this firm, and also its slug clippers and cutters.

10 Z. Broadside, "Presenting the Rouse Band Saw and Its Economies," by H. B. Rouse & Company. Describes this firm's band saws and Sennett positive assembler.

11 Z. Circular, "No. 23 Vandercook Electric Proof Press," by Vandercook & Sons. Fully describes this high-speed proof press.

Paper and Cover Materials

12 Z. Portfolio, "Letterheads—Then and Now," by American Writing Paper Company. A large and extremely valuable piece contrasting old-time and modern styles in effective letterheads. Of great value to every printer seeking good letterhead ideas.

14 Z. Folder, "Your Nibroc Wytek Samples," by Brown Company. Sample sheets of a white heavy-duty stock with the "look" of bond and the strength of No. 1 kraft, for printing car cards, etc.

15 Z. Broadside, "Santa Maria Della Salute," by Brown Company. Reproduces a famous Venetian painting in full color to prove the excellent qualities of Alpha bond.

Glance over these titles of current printed matter listed here for the guidance of master printers and of printshop executives. They will cost you but five minutes of time and the stamp you use. Fill in all the spaces on the coupon, mail this to *The Inland Printer*, and your postman will bring you the pieces you desire. *Requests will be honored only when the coupon is used and all of the coupon spaces are filled in.* Because of cost, this service can be made available only to plant owners and executives

16 Z. A sample book, "Dial Bond," by Crocker-McElwain Company. Printed and unprinted specimens in several colors.

17 Z. Portfolio, "Parchmentone, a New Triumph in Coated Paper," by A. M. Collins Manufacturing Company. Consists of color-printed specimens of five different colors of an outstandingly attractive coated book stock. The quality printer who ignores this new paper is missing a bet.

18 Z. A booklet, "Dulbrite New High White, Cream White, and Ivory," by Dill & Collins. Reproduces the same halftone printed on each of these three stocks, for purposes of comparison.

19 Z. Portfolio, "Start the Job Right," by Eastern Manufacturing Company. An excellent collection of specimen letterheads printed on Atlantic bond. Invaluable suggestions for the printer who is always in search of letterhead ideas.

21 Z. Container, by Falulah Paper Company. Presents printed samples of two new colors in a dull-coated cardboard—ultra-yellow and ultra-blue—for car cards and window and store displays.

22 Z. A folder on "Hollingsworth Basic Bond," by Hollingsworth & Whitney Company. Shows twelve colors and white.

24 Z. Booklet, "Bond Paper Values and How to Judge Them," by Hollingsworth & Whitney Company. Helpful booklet discussing bond facts in general and Hollingsworth Basic bond facts in particular.

26 Z. Portfolio, "Sample Letterheads on Adirondack Bond," by International Paper Company. A valuable collection of forceful and attractive letterheads for printers who are seeking fresh ideas.

27 Z. A broadside, "Dresden," by Japan Paper Company. Presents an offset illustration to demonstrate the printing qualities of Dresden, a German moldmade paper.

28 Z. Folder, "Choose Your Own Process at Its Best on Keith Parchment Bond," by Keith Paper Company. Three specimens of same letterhead as printed, lithographed, and die-stamped on Parchment bond.

30 Z. A folder, "Huron Featherweight Bond," by Port Huron Sulphite and Paper Company. Specimens of light, strong bond for air-mail and similar use.

31 Z. Folder, "Port Huron Leatherette Cover," by Port Huron Sulphite and Paper Company. Shows nine colors and white in this attractive cover stock.

33 Z. Folder, "Doric Vellum," by Royal Card and Paper Company. Presents two tones and four weights in this quality stock.

34 Z. A portfolio, "Baronet Vellum," by Royal Card and Paper Company. Printed specimens of this stock in several colors, weights, and finishes.

35 Z. Portfolio, "Strathmore Parchment," by Strathmore Paper Company. Specimen letterheads and samples of various weights and finishes in this stock.

36 Z. Portfolio, "Bay Path Bond for Letterheads, etc.," by Strathmore Paper Company. Specimen letterheads and samples.

37 Z. Portfolio, "Ticonderoga Text," by Ticonderoga Pulp and Paper Company. A de luxe showing of the possibilities of various colors in this attractive stock when printed by different processes.

38 Z. A catalog, "Catalog of Byron Weston Company's Ledger and Bond Papers," by Byron Weston Company. Also includes abridged dictionary of paper terms.

Types and Typography

40 Z. A broadside, "New Foundry Type Faces at New Low Prices," by Chicago-New England Type Foundry. Shows specimens of many fonts offered by this firm.

41 Z. A booklet, "Neuland and Neuland Inline," by Continental Typefounders Association. Specimen lines in various sizes.

42 Z. Folder, "Display Advertising Figures," by Mergenthaler Linotype Company. Presents keyboard display characters in various fonts up to forty-two-point.

Miscellaneous

43 Z. Booklet, "How to Take Inventory in Manufacturing Plants," by the Barrett Bindery Company. Recommends proper inventory tags, sheets, binders, trays, etc.

44 Z. A broadside, "For Quality as Well as Quantity Binding," by Binders Board Manufacturers Association. Describes the advantages of solid binders board.

45 Z. A circular, "A Brief on Tran-Cel-Seal-Tape," by Gummed Tape and Devices Company. Information on gummed transparent cellulose tape for sealing transparent cellulose wrappings.

46 Z. Catalog, "Howell Cuts," by Howell-Morse, Incorporated. Shows many of the thirteen hundred cuts available for printers' illustrative needs through this source.

47 Z. A sample, "Riegel's Certifine Tympan," by Riegel Paper Corporation. Specimen of tympan paper recommended for short- and medium-run commercial work where extra strength is not required.

Clip coupon and mail to THE INLAND PRINTER

Please send copies of Nos. Key letter.Z.
Name.....Street and No.....City.....State.....
Position.....Company.....

THE PRESSROOM

Practical questions on pressroom problems are welcomed for this department, and will be answered promptly by mail if a self-addressed stamped envelope is enclosed

By EUGENE ST. JOHN

Printer Seeks Detailed Information Regarding Hand-cut Overlay

Which is the correct way to make ready—to mark out on carbon paper or use cut-outs? Is it necessary to cut out highlights?

First, with accurate type-high gage, make plate level and type high. Second, with marked-out overlays of thin tissue, see that all of the plate prints. For the cut overlay take three sheets of sixty-pound S. and S. C. or machine-finish book. Call one the ground sheet. From an impression on the ground cut out the blanks and highlights. From the second sheet cut out the blanks, highlights, and half-lights and paste this sheet in register on the ground sheet. From the third sheet cut all except the halftones, semi-solids, and solids. Paste this cut-out on the first and second sheets. Paste the cut overlay in register on the cylinder. Use toned cylinder-press halftone black and new winter rollers.

Printer Wants to Produce Showcards With the Silk-Screen Process

Can you inform me regarding a process of printing showcards through a silk screen? It is a small wooden affair that is easily constructed.

You may obtain a booklet on the silk-screen process gratis on request from the Ault & Wiborg Company, Cincinnati.

Offset Preventives Available for Use With Cylinder Press

Offset is my main trouble. I can't seem to avoid it when printing halftones in brown ink. My employer is opposed to slipsheeting as too costly. What are the best preventives?

As all of your samples are on coated paper, we presume it is only on this stock that you have the trouble. The preventives are (1) temperature of 70 to 75 degrees; (2) new winter rollers now, set to one-quarter-inch streak on ink plate when warmed up; (3) soft, quick-drying halftone inks suited to the press and the paper; (4) either extension delivery or

delivery into a box; (5) sheet heaters; (6) thorough makeready. The printed sheets should not be piled too high nor jiggled about by careless handling until the ink is well set. If static is troublesome it may be necessary to use a neutralizer to overcome this difficulty.

Good Rollers and a Toned Black Are Required for Snappy Halftones

Both of the enclosed orders lack the smooth appearance desired. You will note the seedy appearance of the halftones. What's the cure?

New winter rollers and a toned cylinder-press halftone black.

Means of Retaining Full Color Without Offset Difficulty

Like almost all printers we have our own special problems but chief among these at present is the problem of density of color versus offset. Our presses are not equipped with either electric or gas heaters, and unless we slipsheet on particular work we run into trouble. Would a sheet heater tend to overcome this difficulty?

A sheet heater is helpful as it assists the absorptive quality of the paper, the penetration of the ink into the paper, and the prompt setting of the ink film. In addition you must have the correct ink for the paper, the press used, and the pressroom temperature. Delayed delivery, either extension or into a box, is one necessary means to avoid interleaving. The fly and the jogger are useless on any work which smears or offsets easily. A thorough makeready, correct set of the fountain, and care in handling and piling the printed sheets also are helpful, as are necessary precautions against static.

When the Glue on Handmade Envelopes Fails to Hold Them Together

After printing the enclosed heavy offset book paper in the flat we found that when made into envelopes the glue failed to hold. Can you give us any assistance?

Use the best fish glue with minimum water and apply hot.

Paint and Varnish Color Cards Are Printed by Four-Color Process

In THE INLAND PRINTER for October reference was made to printing color cards in four impressions (four-color process). Are we to understand that solid shades can be obtained by this process, or was reference made only to colors where highlights appear, such as stains? We are interested to know of photoengravers producing such plates.

The only way absolutely to match the paint in the can is to paint color cards with a brush following the old custom, but since the four-color process yields neater and cheaper color cards which approximate a showing of the paint colors many have started to use the four-color process. It answers in a thousand lines of industry while reproducing nothing absolutely, so why not use it in the paint-and-varnish field?

Concerns that specialize in plates for four-color-process color cards are the Arlinghaus Engraving Company and the Caxton Company, Cleveland.

Problem of a Streak an Inch Wide Appearing Across the Form

The samples I am sending under separate cover show a wide roller mark across the form, which occurs when starting the press during the run just after the rollers have been stopped on the form, when the automatic feeder throws off and stops the press. This is good coated paper and the rollers are brand new. The ink is a special black made by a leading ink house. The mark will not disappear, no matter how many sheets are printed, until the form is washed off. Then it disappears until the rollers again are stopped on the form. The trouble occurs only on the black form on our two-color press on this run. We have tried light and close setting of the rollers without improvement. This run of 50,000 is to be made once a month, so if we have feeder trouble we will experience plenty of grief unless we can solve this streak problem. We have had different inkmen look into this problem, but all seem to be stuck and seemingly cannot help us.

This is an inking problem, as the impression is all right. In order to discover the cause of the streak, which occurs in

+ THE INLAND PRINTER

different points according to where the rollers rest on the form, we suggest that you first set the form rollers to a sixth-up to a quarter-inch wide streak contact with ink plate and vibrator and change to a stiffer halftone black. If none is at hand, mix one composed of three parts of the halftone ink on the press to one part of job black. If the streak still occurs, try first setting the rollers a trifle harder against vibrator than ink plate, and, second, a trifle harder against ink plate than vibrator. Should this not help, remove one roller at a time and print with three form rollers on the form. In other words print with Nos. 1, 2, 3, and 4 rollers removed one at a time in succession. It is likely you will find that one or more of these rollers are out of round. If this does not prove to be the solution, write again and state whether any improvement was secured from the above-given suggestions.

Humidity Is Retarded by Drying at High or Low Temperature

Enclosed find sample of an order which gave trouble in drying on the first side. For the second side I added paste drier to the ink because we had run out of liquid drier. The ink on the second side dried out a different shade from that on the first, which "chalked." Was the difference in color caused by the paper or by the ink? The paper salesman says it may be due to one side of the paper being softer than the other. I started the work while rain was falling and it was very damp in the shop. Could this cause slow drying? Kindly explain why this order failed to dry promptly.

Paper is a standardized and ink a finished product. At average temperature of 70 degrees, with average humidity, the paper absorbs ink so that it will dry over night (in twelve hours). In diffuse daylight and with dry air ink will dry at either moderately low or moderately high temperatures, 40 to 125 degrees. Paper absorbs moisture freely in a period of excessive humidity. In this condition it cannot naturally absorb the ink, nor can the ink, largely oil varnish, naturally penetrate and bind itself to the paper, because the moisture in the paper repels the oil varnish of the ink. As the moisture leaves the paper the varnish filters into it, but the pigment remains on the surface to chalk off. Any ink is likely to chalk and rub off if it is not dry in twelve hours.

The change in the color was caused by adding the paste drier, of which 2 per cent is ample. This drier causes the ink to dry on the surface of the paper in a

A COPY SUGGESTION

Write Your Own Answer

THE PURCHASING agent was highly pleased with last year's catalog . . . It cost the company only \$1,350 against \$1,600 the year before.

The sales manager was disgusted with last year's catalog which cost \$1,350 . . . It brought in only one-half of the business brought in by the \$1,600 catalog.

Go Ahead! You Write the Answer!

Add to the lower price the cost of business lost; plus the sales manager's worry; plus the deadening effect on the sales force; plus the loss of customer prestige.

Your guess is as good as ours. For a saving of \$250, or five cents apiece (there were 5,000 catalogs), the company paid dearly in lost enthusiasm, effort, prestige, and, most important of all, desirable orders.

Resultful printing will prevent an occurrence like this happening to you. Just fill out and mail the enclosed card—we will be glad to explain how and why. No obligation, of course.

Eddy Press Corporation, Pittsburgh, Pennsylvania

more homogeneous film than the ink on the first side of the sheet.

It is possible to get special halftone inks which will set and dry promptly in damp locations. These special inks need only be used for such an emergency as yours, the ordinary halftone inks serving for average atmospheric conditions.

Metallic Inks That Dry on Press and Rub Off of the Paper

Is it possible to get metallic inks which will print solids and not rub off of the paper nor dry on the press?

If you will use rollers neither too hard nor too soft but with utmost tack, and order the inks to suit your paper and press, you will have minimum trouble with metallic inks.

Impression of Print on One Side Shows on the Other Side

Enclosed are samples of an order we recently printed. You will notice a marking on the black solid which looks as though the ink left the sheet after the work had been printed, leaving a faint gray outline of the border rule on the form on the reverse of the sheet. Please let us know the cause and how to overcome it.

The marking is caused by too much impression upon the border rule, which raises the solid black at this point and exposes it to excessive friction in the operations following printing, thus causing most of the black to rub off, leaving a gray streak. Obviously the remedy is less impression. This may be secured by using a hard packing and new winter rollers. Also use a hard-drying halftone ink, which will not so readily rub off.

Information Sought on Manufacture of Paint-Company Color Cards

How are paint color cards made? Is it necessary to have special equipment?

You will find descriptions of this work in the Pressroom department of recent issues of THE INLAND PRINTER.

Color-Card Chips Can Be Produced Without Color-Card Machine

Under a heading about like that above we noticed an item in the October INLAND PRINTER which interests us, as we number several paint and varnish manufacturers on our list of clients. Where can we get samples?

You may easily find samples of four-color-process color cards in retail and wholesale paint and hardware stores in your city. However, do not expect too much. Only with paint can you absolutely match the paint in the can. But as four-color process answers in other lines to approximate the true picture, many paint and varnish companies are falling into line and discarding the costly and bulky old-time color card.

Various Means in Use to Combat Evils of Static Electricity

We are having trouble with static. The stock is eighty-pound enamel, a mill-shipped order, and as the sheet comes off of the cylinder it sticks to the stripper fingers. Is there any way we can stop this? Our pressman has used the roller wheels on the press and rubbed the fingers with glycerin, but the static remains. This press has a sheet heater on the end of the delivery carriage. Would moving the heater up under the tapes near the stripper fingers help?

As the season is here when static is troublesome a list of methods used to combat this trouble may be useful. Some concerns remove paper from the container to season in the pressroom. Others

have air-conditioning apparatus. Some use paper-seasoning or -curing machines to bring the paper to pressroom atmospheric conditions. Others rely on electric neutralizers and sheet heaters on the press. Some have an extra sheet heater between the automatic feeder and the grippers. Some cover the metal edge of the feedboard and the stripper fingers with gummed paper. Others rub dead oil and machine oil on the drawsheet. A favorite device is to cover one of the cross-roads with tinsel that is connected with a grounded wire and use a sheet heater in connection with this.

Use of Rubber Blankets Saves Time When Handbill Forms Are Run

We produce seventy-five thousand of these handbills (four-up) bi-weekly and wonder if a rubber blanket would be effective and if so where obtainable.

The blanket will save time in starting the run. It may be obtained from (name furnished on request).

Australia Printer Finds Difficulty in Production of Transfers

Enclosed are samples of transfers, one of the slide-off and the other the ordinary adhesive type. We are not able to match other samples. Can you help us? Is there a book published describing making of transfers?

You may find transfers discussed under the head of "Decalomania" in the various handbooks of lithography. In a nutshell the process consists of first applying a lacquer on non-sized or half-sized paper like a machine-finish book, next printing the inks on the lacquer, and finally applying a lacquer on the ink. The last lacquer holds the transfer on the article to be decorated.

When the Dots of Halftones Become Badly Battered and Indented

It would be a great help to me if I knew how to eliminate batters and indentations on the screens, etc., of halftones. Is there a book that tells how to do it?

Such repairs, when possible, are properly made by photoengravers. We understand, however, that an article offering helpful ideas on this subject to printers is scheduled to appear in this issue or a later one. Watch for it.

Seeks Type-high Battleship Linoleum for Making Hand Engravings

Will you inform us where we may buy type-high linoleum blocks for hand engravings?

Names of two firms selling such material will be furnished on request.

Slurs Occurring on Open Rule Forms When Printing on Platen Press

Can you tell me how to avoid slur on open rule forms on the platen press as in the sample herewith? I have had this trouble before.

It is next to impossible to lock such forms when spaced with wood without spring, so metal furniture is better. If wood must be used the rules should be flanked with slugs. Hard packing should be used. The platen must be parallel to the form. It is important that the tympan cannot be moved, but should be firmly held by the bales. Test by trying to pull the tympan from under each bale. This is a very common cause of slur on old presses. After you are sure the form is firmly seated on the bed, the platen parallel to form, the packing snug and taut and firmly held by the bales, pull a trial impression. Looking at the reverse of the sheet, you may note that the impression is excessive at some points and insufficient at others. Equalize the impression either with patches of folio or onion-skin as underlay or thin tissue as overlay. Run strings or rubber bands from gripper to gripper, and if necessary secure bits of cork to the string or band. Auxiliary grippers are better.

Lithography Versus Rotogravure for Printing Travel Books

I have never gone in for colored lithography, but am doing about 1,500,000 books each year by rotogravure. Can lithography be done at a cost comparable with rotogravure? The latter is costing me much less than ordinary printing, but if I can shift to lithography and get the advantage of color I should like to do so, provided this is to be accomplished without too much additional cost.

Both lithography, or rather the offset process of printing, and rotogravure do have peculiar inherent advantages for certain work such as yours. It is likely that you may get the touch of color desired, thanks to the step-and-repeat machine and the speed of the offset press, without too much added cost.

Streaks on the Back Edges of Pages Printed on the Cylinder Press

I am troubled quite frequently with roller streaks on our cylinder job press. Sometimes I overcome it and sometimes I don't. The sheet I enclose shows a streak in two places that I could not prevent. My rollers are quite new and, I believe, set right. I have had results by using one oversize rubber roller and one composition roller, but the nap of the rubber roller grinds off. What can I do?

You will find two composition rollers better. Just now the new winter rollers

should be in use, set to one-quarter-inch streak on the ink plate. The streaks are caused by a slur in the impression which may be due (1) to an overpacked cylinder (the most likely cause); (2) oil or other matter on the bearers; (3) plates not level, but higher on one edge than on the other; (4) spring in form because not firmly seated on the bed.

Printing Plant Wants Liquid Soap for Use in the Pressroom

Can you give us the name of a good liquid soap for pressroom use—a soap strong enough to cut the ink and grease?

Cannot recommend a liquid soap for this purpose, but suggest that you try a soap of the nature of Lava, produced by Procter & Gamble. These soaps are easier on the skin than a strong liquid soap, and cut the dirt just as well.

When You Need Invisible Printing Inks for Commercial Use, See Inkmaker

We have had a request for invisible printing inks, particularly as related to commercial uses. We located formulas and references listed on a separate sheet enclosed, but our patron did not get the information he desires. Will you direct us to sources of information?

There is nothing in print of practical value on this subject. Invisible printing inks are specially prepared to order (not stock inks), and require either covered or special rollers and ink plate, etc. The inkmaker will give you details and prices.

Resinous Powder Introduced to Trade as Offering Inexpensive Overlay

The new Kirkbride overlay is a resinous powder which is dusted onto the heavily inked trial impression. An electric heater is used to toast the powder until it swells. It is tough and durable. No special equipment is required. There is no royalty or other charge.

Only Halftone Inks Are Suitable With Enamel-coated Paper

Enclosed is a sample of cover red ink to be run on enameled paper. The ink was not satisfactory, as it filled the type and dried on the press. I was compelled to use this ink against my judgment that it is not suited to enamel-coated stock. I would like to know whether this ink should be used on enameled stock.

The sample is a good grade of cover red ink. Somewhere there must be a misunderstanding, as this ink is not made for use on coated paper (unless cut), on which only halftone ink should be used. If required, special cover halftone with extra pigment and opacity may be used.

+ THE INLAND PRINTER

New Books for the Printer's Library

Publish Thirty-fourth Volume of "Penrose's Annual" for 1932

"Penrose's Annual" in its thirty-fourth volume has arrived, bringing us its Editor's Review of the progress of the year, covering twenty subjects, while in his "Notebook" he calls attention to twelve important new inventions or improvements on previous ones. To the photomechanical worker and to anyone connected with printing these comments of Mr. Gamble's are always of great value. Of the thirty-nine articles four are devoted to paper and type, five to rotogravure, seven to photoplanography ("photolitho") and several concern photoengraving. All the articles are of interest to those who are in any way connected with the graphic arts.

Nearly a hundred pages are devoted to illustrations of representative work largely in color, made during the year by all methods. The frontispiece is a vivid reproduction in color rotogravure by Fred Thevoz, of Sadag de France. Mr. Thevoz has also an article entitled "A Comparison of Printing Processes." The readers of *THE INLAND PRINTER* will recall the beautiful Sadag inserts furnished by Mr. Thevoz for this magazine four or five years ago.

L. W. Claybourn, Gustav R. Mayer, J. S. Mertle, and the late A. J. Newton represent this country with articles, as do the Colorplate Engraving Company, New York City, and John C. Bragdon, Pittsburgh, and inserts are supplied by Bourges Service, Incorporated. There are many exhibits of Jean Berté brilliant water-ink printing which are successful because wet fingers do not smear them.

Among the most beautiful color exhibits are those of apples and flowers by the Grout Engraving Company, Limited, London. They are printed in red and green inks only. Another printing would spoil them. The other duographs are by Bragdon and include a masterpiece portrait of Georg Meisenbach, who started to make halftones in 1882-83. Grout Company apples in two and three printings have been shown as inserts in these pages and attracted much attention, as did the two halftones, printed in

color, shown in the October number of *THE INLAND PRINTER*.

There are many references in Penrose to the increasing use of color printing in newspapers during 1931. It is said there are "at present over fifty American and Canadian newspapers being printed in two or more colors; that the Hoe, Goss, Wood, Scott, Claybourn, and Duplex press builders are all on the job; a Claybourn press is on trial in Pittsburgh, aiming at a production of 30,000 an hour; Hoe and Company has installed several presses at Los Angeles, Spokane, and Seattle, one of which is producing the Los Angeles *Examiner* in three colors and black at 36,000 an hour, while Henry A. Wise Wood has contracted to supply to the Chicago *Tribune*, within eighteen months (from June, 1931), a four-color press to print a sixteen-page paper at 50,000 an hour."

An exhibit of type printing by offset shown in this annual is exceptionally good. It is done by the Dreyer patent and is thus described: "With the aid of an extremely thin litho plate measuring .008 inch in thickness, it is possible to take an impression direct onto the planographic printing surface with a letterpress platen or cylinder machine. The plate is immediately etched and fixed to the offset machine, this machine also being manufactured by the patentees of the metal plate."

"Penrose's Annual" is published by Percy Lund, Humphries & Company, Limited, Bradford, England. It can be secured in the United States through The Inland Printer Company at \$4.25 postpaid.—*Stephen Henry Horgan*.

Foreign-Language Book Just Published Describes All Graphic Processes

"Die Graphischen Künste" (or "The Graphic Arts"), by C. Kampmann, has been published in a fifth edition, revised and enlarged by Prof. Herbert Schimkowitz, instructor in the famous School of Graphic Arts, Vienna. The book has sixty-three text illustrations and eight plates in monotone and full color which illustrate the processes described.

This pocket-size book contains a description of all the printing methods in

use, typographic, planographic, intaglio, or gravure, accompanied by a concise and clearly illustrated description of the photomechanical platemaking processes for the reproduction of pictures with each method of printing. Every printer and photomechanical platemaker should have a clear understanding of the printing and platemaking methods outside his own craft and their commercial application, as the modern demand is for the printing and platemaking method that best presents the subject to the general public. This volume is an excellent introduction to the various processes.

The book is published by Walter de Gruyter, Berlin W 10, Germany, and may be purchased from that company by anyone desiring a copy at the price of 1.80 reichsmarks.—*Gustav R. Mayer*.

A New and Excellent Book on Printing for Students and Apprentices

"Printing and the Allied Trades," by R. Randolph Karch, supervisor of printing in the Steubenville (Ohio) public schools, is an especially fine text for use by printing students, apprentices, and others seeking a simple but comprehensive book on this subject. Mr. Karch obviously possesses the unusual faculty of presenting important details of a process without becoming lost in a maze of exceptions and minor points which confuse and finally drive away the reader. As a result this book has real interest to the extent that many a person well beyond the student period will enjoy it, and will profit from the lucid material offered him. The fact that the text matter has, as the preface tells us, "been prepared from material actually used and tested in printing classes" doubtless accounts for its exceptionally fine quality.

The first chapter is entitled "A Brief History of Printing"—and, praise be to the writer's good judgment, when he said "brief" he meant it, for the chapter occupies only four pages. Following that concession to convention, he gets right down to cases and devotes chapters to type; spacing material; straight and display composition; distribution; proving and correcting; border and rule; commercial printing; mechanical typesetting; lockup and imposition; printing presses; printing plates; lithography; colorwork, and paper. Throughout all these chapters Mr. Karch maintains his clear and simple method of exposition.

In explaining the operation of the linotype, for example, he uses a numbered phantom illustration of this machine, keyed to the text by the numbers so that the reader can follow the various steps without the slightest degree of difficulty.

"Printing and the Allied Trades" can be recommended as an unusually valuable text—one which can be used to advantage as a reference book when any of the more elementary questions regarding the trade are raised. It may be purchased through THE INLAND PRINTER at the price of \$1.65 postpaid.

McMurtrie Presents the History of Early Printing in Michigan

"Early Printing in Michigan," by Douglas C. McMurtrie, will prove of interest to Michigan printers who enjoy reviewing their state's share in the development of the printing industry, and to printers elsewhere who concern themselves with this industry's general historical background. It covers the period since 1750, in which year a press was rumored to have been used in northwestern Michigan, and it includes a bibliography of issues of the Michigan press from the year 1796 to 1850.

This book may be purchased from the John Calhoun Club, 645 North Michigan Avenue, Chicago, at the price of \$8.00 by anyone desiring a copy.

Information on Paper Testing and on the Chemistry of Paper

"Paper Testing and Chemistry for Printers," by Gordon A. Jahans, is written by a former papermaker whose later work made him realize the dearth of any printed information on these important subjects. The book deals with such features as the making of paper; classifications; general tests without apparatus; simple physical and chemical tests; microscopic examination of fibers; qualitative and quantitative analysis; paper impurities, etc. While this volume is written from the British viewpoint and in British technical terminology, which often varies from the paper-trade terminology employed in the United States, it nevertheless offers a great amount of practical data for the printer who needs technical information on the various kinds of paper and how paper is made.

This book may be purchased through the book department of THE INLAND PRINTER at the price of \$3.90 postpaid.

Typographic Scoreboard

January, 1932

Subject: December 1 and 15 issues of VOGUE

117 Half- and Full-Page Advertisements

Type Faces Employed

Bodoni	23
Regular (M*), 11; Bold (M), 1; Book (T**), 11	
Garamond (T)	22
Old Style, 19; Bold, 3	
Futura (M)	15
Regular, 4; Light, 11	
Caslon (T)	8
Old Style, 6; Bold, 2	
Bernhard Roman (M)	6
Regular, 4; Bold, 2	
Goudy (T)	5
Regular, 3; Bold, 2	
Lutetia (T)	5
Vogue (M)	5
Regular, 4; Light, 1	
Monotype Cochin (M)	4
Kabel (M)	3
Scotch Roman (T)	3
Regular, 2; Light, 1	
Eve (M)	2
Light, 1; Bold, 1	
Centaur (T)	2
Nicolas Cochin (M)	2
Old Style No. 1 (T)	2
Astree (M)	1
Century Bold (T)	1
Girder (M)	1
Kennerley (T)	1
Metropolis (M)	1

*M—modernistic; T**—traditional

Ads set in modernistic types... 52
Ads set in traditional types... 60

(In addition there are five hand-lettered advertisements, of which three are executed with traditional styles. Furthermore, the display of sixteen advertisements credited to traditional types in the tabulations above appeared in faces which are considered modernistic.)

As, in the majority of cases, display is set in a face of the same general character as the body, it was determined, when the Scoreboard was started, to name the type used for the body in the tabulation and note the exceptions as in the preceding sentence. One may, if he desires, adjust the figures as respects the use

of traditional and modernistic types in accordance, although the result that is achieved is noted under the heading of "General Effect."

To the reader interested in the trend this makes no difference, although on occasions it has meant omitting the specific name of a particular type face from the listing. More often by far than otherwise the type face that in a specific instance goes unmentioned on that account is named for its use in other advertisements.

Square-serifed letters like Stymie and Girder have been the chief sufferers, although the extent of their appearance in the advertisements of the publications considered has been quite negligible. For example, in the issues of *Vogue* here analyzed—in addition to the advertisement for which the style is credited—Girder was used for the display of two advertisements of the sizes considered (half and full pages), in one instance for just two words in a rather small size. The style was also used for display in one of the smaller size advertisements.

Weight of Type

Ads set in light-face	74
Ads set in bold-face	34
Ads set in medium-face	4

Style of Layout

Conventional	74
Moderately modernistic	27
Pronouncedly modernistic	16

Illustrations

Conventional	56
Moderately modernistic	41
Pronouncedly modernistic	17

(No illustrations were used in three of the advertisements considered.)

General Effect (all-inclusive)

Conventional	32
Moderately modernistic	63
Pronouncedly modernistic	22

NEWSPAPER WORK

Publishers desiring criticism of their papers or mention of rate cards, subscription plans, etc., write to Mr. Caswell, care of this magazine. Newspapers are not criticized by mail

By G. L. CASWELL

"The Difference Is in the Boss," Says Kansas Press President

John Redmond, president of the Kansas Press Association, well says: "As a matter of fact, the same conditions confront every newspaper and every business. The difference is in the boss." Meaning that when the hardware dealer says he would advertise if he had the variety and range of prices that the clothing man has, and the clothing man says he would use more space if he had the variety and range of goods that the general merchant has, it is all a matter of the boss' own intelligence and energy whether he pushes his business up or not.

With reference to the difference in bosses of newspapers, we have seen all kinds, and truly they are different. Here is one who has been at the helm of a county-seat weekly newspaper for about twenty years. He has grown moss on his back, so to speak, and has let his competition in the other paper run away with his business and his field, till now he cannot sell his paper for \$5,000.

Another one in a similar field—two newspapers competing for the county and general business—has grown rich. He acquired enough wealth to lose about \$50,000 in the land boom a few years ago, and that after buying up six other local papers in his county and consolidating them with his own. He was one of the boldest in advocating that a newspaper in order to succeed must get the rates. And he made the rates. When he hit \$.25 an inch for advertising in his paper twenty years ago we all thought he had blundered and that the community would never stand for it. "Ours would not," some said.

But the successful publisher moved right along; his volume of advertising did not go down, and his circulation went up. He absorbed a third paper in

his town, and kept on growing. His own paper took a first prize in a newspaper-convention competition, though the rest of us knew that he did not himself even make up the pages for his paper. He was not a printer; he thought his brains and business ability were worth more in active connection with the paper than his hands would be in making up pages. He could hire better men than himself for that work, and he did so.

A small-town publisher (in a very small town) wrote in recently to complain that some of the trade-magazine articles rather berated the smaller papers for non-ethical conduct in the matter of publishing free publicity stuff, for starvation rates, and for lack of progressive ideas. And he admitted in the letter that his newspaper had been guilty of all these things, because it had to be. The chances are that he does not as a fact work more than three days a week. The paper was never a valuable property.

But another small-town publisher in a place not very much larger has made a comfortable living and saved money in the same kind of field. He has worked every end of his business and has made it pay. He has given his town a fine eight-page all-home-printed paper for years, and it is a power in his little field.

"The difference is in the boss." And what is said here regarding newspapers is applicable as well to the storekeeper, oil dealer, and creamery or industrial operator. Square pegs will not fit round holes, and the world is full of square pegs trying to fit wrong places. That accounts for the fact that there are ninety-three failures in business to seven that succeed. Present conditions are shuffling the cards quite rapidly, however, and when the business skies clear again the aces, kings, and queens will be in the game, with the deuces in the discard.

Model Libel Laws Best Guarantee the Freedom of the Press

Oklahoma, it seems, is a hotbed for libel suits against newspapers. News of such suits in the *Sooner State Press* indicates that all parts of the state are infested with people who wish to temper the press to suit their own conditions.

We recently mentioned the several large sums asked as damages from the *Oklahoma News*. Now the news is published that the *Tulsa Tribune* has lost a \$10,000 libel suit to a legislator who alleged he was libeled by the publication of a story from an Oklahoma City correspondent for that paper. The *Tulsa World* seems to have an appeal pending in the supreme court on a suit of \$50,000 for libel. J. W. Kayser, the editor of the *Chickasha Star*, was recently exonerated by a jury in a trial for \$40,000 libel. The *Star* alleged that the offending article was privileged and that it contained substantially the truth and by reason of that fact no claim for damages could be sustained against the newspaper.

It is apparent that the press of Oklahoma should strive for the enactment of a model libel law—one which will give to the newspaper the right of correction or retraction of a misstatement upon two weeks' notice, subjecting the publisher to only such actual damages as may be proved. Such a law, just to the individual citizen as well as to the newspaper, would be sufficient to insure a measure of freedom of the press and yet guarantee the public against wanton slander or false accusation.

In this connection, we find that there are today insurance concerns incorporated for the special purpose of insuring newspapers against damages for libel and of defending publishers and protecting them against loss from this cause. The rate for such insurance is notably

high, especially as it applies to all the states alike, when the fact is that in some states publishers are well protected by their own state libel laws. California and Iowa are states in which the losses from damage suits for libel are probably as near the minimum as it is possible to get them. A high rate for libel insurance in those states would be unfair—as unfair as it would be for a healthy man to pay the same rate for life insurance as one suffering from Bright's disease.

No publisher who has ever defended a suit for libel cares to have the ordeal repeated. The monetary cost is not all of the grief to be experienced in such trials. But with some thousands of chances for error in every page of a newspaper, some of which errors might subject the publisher to tremendous hazard, the public recognizes and should be more impressed with the fact that aside from truly malicious libel the newspapers of the country are about as free from intentional misstatement of facts as the statements of any individual, company, or corporation can well be. They are entitled to freedom from the threat of prosecution within the limits of reason. The public interest is in every way best conserved by the freedom of the press in any state and in any nation.

Special Edition of Old-Time Weekly Printed in Gold Ink on Satin

We have noted an interesting item in a recent issue of *The California Publisher*, the publication of the California Newspaper Publishers' Association, as follows: "A rare and valuable edition of an early California newspaper was brought to light last month by A. E. Calhoun, Sacramento railroad man. It is a copy of the February 1, 1851, edition of the *Alta Californian*, weekly newspaper published at San Francisco. This edition, however, is unique in that it was printed in gold ink on satin cloth. Officials of the state library determined that the paper was an original and had been advertised in several issues preceding the one printed upon satin. Among the news items appearing in the paper was one telling of a steamboat explosion on the Sacramento River in which one man was killed, and the discovery of a new quartz in the gold country. E. Gilbert, the editor, also carried two stirring editorials against the granting of promiscuous divorce in California."

Lead Community Activities, But Don't Be Burdened With the Details

Some observation in the newspaper field during the recent pre-holiday time has convinced us that it is the newspapers and newspaper publishers which give some leadership in community work that prosper and make the most headway in any community.

It has often been debated whether or not it pays the publisher or the newspaper to become too active in the affairs of the community to the point of sacrificing time and energy to the possible detriment of the individual business. We believe there is no argument on that point; and neither the publisher nor the newspaper should be overloaded with such work. But both can be employed to stimulate others to action and to organize communities so that big things may be done. Actual doing of the work so as to take time and attention away from the newspaper business is not always necessary, and the publisher should not permit it unless it is actually justified.

During the recent fall, with its mild weather and bad business conditions, a plan was sent out by some of the newspaper association managers in different states, suggesting that publishers inaugurate a fall business-building campaign. The whole plan was set out, directing the calling-in of one or two strong key men to go over the proposition of making a concerted effort among business men to advertise and to attract business from a wider territory. The plan outlined a dozen branches of the activities that would be required, such as naming committees; arranging for prizes to be awarded; window displays; advertising, and several others.

With these key men sold upon the proposition, a few other business men were called in and the whole plan was perfected; then a dinner meeting was called, with every business man invited. Here the whole plan was outlined, and without further activity on the part of the publisher the setup was completed and the fall business-building plan was under way. We have not as yet been able to check results, but wish to hear from those who may have worked this plan to learn whether or not it took the depression out of business.

Here is another big community enterprise, this one sponsored by the Sheboygan (Wis.) Press. It required the actual

time and attention of not only one newspaper man, but of several. Apparently, however, the plan was worth it, both in prestige and in dollars and cents. Details are given to us as follows:

A three-day Merchandise Exposition, sponsored in November by the Sheboygan Press with the coöperation of thirty local business firms, shattered all attendance records for any event in the city's history with a total of 16,452 visitors. The exposition was crowned with unqualified success, and the satisfied merchants and visitors considered it to be the most outstanding venture of its kind ever attempted in Sheboygan.

The merchandise of the leading firms was attractively displayed in individual booths artistically decorated, these being all upon the main floor of the auditorium. Hundreds of dollars' worth of food, favors, and prizes were awarded. Features of the exposition were a fashion revue and a baby show. The fashion revue was held on the last evening of the exposition, when seven girls modeled the latest modes in daytime dresses, coats, and evening frocks from the stock of a ladies' ready-to-wear shop in the city. A crowd of 5,127 thronged the auditorium that evening, a record-breaking figure for attendance in that city.

The baby show which was held each day stimulated the large afternoon attendance. About four hundred children were registered for the show. The first afternoon children from walking age up to two years paraded before the three judges, and six children, three boys and three girls, were chosen from the group to appear in the finals on the last day.

The second afternoon six more children were selected from a group between the ages of two and three years. Boys and girls ranging in age from three to four years were featured on the last afternoon, after which the eighteen winners of each day's contest competed in the finals to ascertain which was "Sheboygan's Loveliest Child."

The eighteen children in the finals received a set of juvenile silver plate, the gift of the Sheboygan Press. The three winning places in the grand finals all received attractive little rings from the Sheboygan Press in remembrance of the honor accorded them.

Sheboygan is a city. The larger interests of the newspaper there may not be parallel with those of newspapers in the

smaller cities where the fall business-building campaign was tried. Both activities have their proper place and their own particular possibilities.

Then there are the many charitable and organization features promoted by others. Here the newspaper is generally used as an effective and necessary community asset and the editor as a helpful tool—without thought of the sacrifice or of compensation. It is concerning this last class of the time-using promotion schemes that we have warned publishers against using too much of their energies. They can be called out, any time, day or night, to participate in these affairs, which are not without some benefit, but which usually net only indirect and temporary good to the business interests or the people of the community.

A good, live editor or other newspaper man can be loaded down with extraneous matters to an extent which will seriously interfere with his own business. He has the best excuse in the world to avoid this by telling those who demand it that the fall is his busiest season and that he can do them better service by promoting their enterprise through the newspaper and not by active work outside. Then he can make a careful study of the business possibilities which are connected with the promotion work and be helpful in that way. Render your best service where it will best help the community's interests.

It is rarely that the thanks of the community are given the publisher who sacrifices his own business on the altar of community activities, but respectful appreciation goes in good measure to the newspaper and the publisher who survives and prospers along with others engaged in building a community.

Praise for This Wisconsin Weekly

The Ladysmith (Wis.) *News*, of date-line of November 6, comes to this editor's desk—a beautifully printed paper of sixteen pages, with the front page of the second section filled with good cuts illustrating the building, plant, and personnel of the *News*. No community can fail to feel pride in a publication of such class that will give them this vivid picture and description of the size and importance of the institution. Dedicated to the news the local people want, and to local progress, the *News* seems to be permanently located and well handled.

What Is the Page Cost of a Paper's Circulation and Advertising?

The subject of cost a page for production of a newspaper, discussed in recent issues of *THE INLAND PRINTER*, has brought to the editor of this department numerous letters asking for further details. The evident simplicity of arriving at the page cost, by taking the year's expense sheet and dividing into it the number of pages printed, perhaps strikes the reader as unique. However, this sounds logical, and we have no reason to doubt the reliability of the figures given to us by the publisher who furnished them.

One question occurs to us now, however, as to whether or not the expense sheet for the year shows interest charged on investment and on depreciation, or replacement, of the equipment. If it does not, those items would add a little to the page cost shown.

One reader writes to ask what relation there may be between page cost and advertising rates. A vital one, we should say, to the point where rates shall cover the expense. And expense must wait on revenue. The volume of the pay-load should be the concern of every publisher. If it is near 50-50, then there should be a very satisfactory profit; but if only

20-80, then only an inordinately high advertising rate can be expected to take care of the expense.

It is well recognized that circulation, also, may become a burden to a newspaper the subscription rates of which are not high enough to absorb some of the expense of handling advertising. A growing newspaper must as surely advance its advertising rates when circulation increases as it must advance more money for rent when it occupies larger quarters.

Just Another Threat to Compel the Insertion of Advertising

Several months ago we made some comment in this department regarding a case where an advertiser in a nearby city demanded space in a small-town newspaper. The account was refused by the publisher because it was objectionable from a competitive standpoint. A threat was made to bring suit and an attorney entered the case. But the bluff did not work, and the publisher, who stood pat, is still free and out of jail.

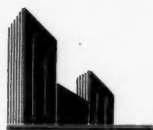
Another similar case in Iowa was recently referred to the field director of the National Editorial Association, asking if it was necessary for the newspaper to accept such competitive advertising, and mentioning the fact that threats had been made of some legal action to compel them to accept it.

The reply of Herman Roe, N. E. A. field director, is of exactly the same nature as the advice given in the former case. Mr. Roe's reply read as follows:

You need have no fear whatever as to the threat of a lawsuit because you have turned down advertising offered you by a Des Moines business concern. You are entirely justified in taking such a position. You could do the same thing toward any of your local business firms.

The Post Office Department has repeatedly held that a newspaper is not a common carrier and is under no obligation to accept advertising matter. I have before me a letter as recent as October 27 signed by Horace Donnelly, solicitor of the Post Office Department, Washington, D. C., in which this statement appears: "There is no postal law which compels a publisher to accept advertising which he does not endorse or desire to insert in his paper."

You have undoubtedly noticed reports in trade papers of the outcome of court cases in which advertisers have sued a publisher for refusal to accept an advertisement. I do not have a copy of the verdicts rendered in such cases on file, but I have never heard of one in which the court did not uphold the publisher's position. Statute law, therefore, has been so interpreted as to give the same backing as postal law to the publisher who adopts the same line of policy that you did in the case of this Des Moines advertiser.



A Gayer PITTSBURGH at your fingertips

The Pageantry of the Great White Way... shows, new thrills, fashionable shops, are all close to the modern Pittsburgher... at your very command. The modest rate for modern service is sure to win your favor. Write to Suite C12 for a free book entitled, "See Pittsburgh"

Hotel NEW PITTSBURGER

Calfe Avenue at Crawford

Real modern typography; an advertisement brilliant in its display effect, yet withal as simple and as readable as the most conservative reader could demand. The building illustration was made from type rules, routed to shape, and with the highlights in the two tooled, by Eino Wigren, Chicago, the typographer

In Loomis' "Newspaper Law," in the chapter on "Advertising," this case is reported: "A cut-rate drug store had a contract for space in the Montreal *Star*, but the publisher refused to run certain copy submitted. Suit was brought for \$10,000 damages and carried through the various courts, all of which upheld the right of the newspaper to 'protect its columns from advertising matter it deems objectionable.'"

G. Wiley Beveridge, formerly of Illinois but now publisher of the *Sumner* (Iowa) *Gazette*, recommends a card filing system for county local newspapers which will make instantly available a reference library of news and articles which have appeared in the paper. The card is a two-ply 3 by 5 card of any color. At the top is printed the word "Subject," with a blank line following on which any general subject may be entered, such as "City Council," "High-School Football," "American Legion," reunions, community events, etc. Below that, on the left of the card, is a narrow column with the heading "Date," and the remainder of the card to the right has the heading "Sub-Title." It is just a convenience, he says, which takes about fifteen minutes a week of filing time by the office girl, and yet places all the information of past events quickly in the editor's hands when required.

Good-bye, old 1931! You have become famous for what people will say about you for the next hundred years. And we hope for all newspaper publishers and business men generally that they may not have to say it in as bad language about 1932!

Some of the largest dailies in the United States have doubled the commission offered to their agents. Where it was one dollar for a new subscriber, it is now two dollars. Not cutting their price at all. Simply and plainly digging hard for increased circulation.

If weekly newspapers do not go after and push circulation now, they will have let slip a wonderful opportunity to "get back to the people." Tight times have caused immense shrinkage in some magazine and newspaper circulations, but not so much in weekly-newspaper coverage. The home people want and must have their local papers, and when they are cramped so that they cannot pay for those more expensive publications they can and will subscribe to and pay for their local papers if properly solicited.

President Harry B. Rutledge, of the Newspaper Association Managers organization, announces the appointment of Herman Roe, Northfield, Minnesota, as secretary of that association to succeed the late Ole Buck, of Lincoln, Nebraska. Mr. Roe is already field director for the National Editorial Association, and he will now have the duties of the N. A. M. secretary in looking after and promoting the weekly newspaper audits,

certifying these and keeping records and preparing reports for the Newspaper Association Managers. The appointment fills the vacancy until the next annual meeting of the N. A. M., which will be held next summer. Mr. Roe is entirely familiar with the work of this group, and by his appointment becomes a member of the board of directors of the organization. His appointment will be readily ratified by all board members.

Business Review for December

THE OLD year faded from sight in a sorry, dejected plight, and again we start out with a "fresh sheet." As usual Christmas buying held the stage during the closing weeks of the year, and while figures are not yet available it was estimated that purchases would be abreast of the last holiday season.

Conflicting conditions faced the steel industry in December. Some of the favorable factors, however, were the number of large requirements known to be maturing and which will soon find their way into proper industrial channels. Extensive orders are indicated as formulating in the automotive steels, structural shapes, reinforcing bars, and steel pipe, while the requirements of the railroads are expected to tend toward a better demand after the turn of the year.

Activity in many divisions of industry is already exhibiting signs of marked improvement. The Delaware, Lackawanna & Western Railroad has placed an order for ten heavy, high-speed Pocono-type freight locomotives with the American Locomotive Company. In addition the Lackawanna will construct locomotives in its own plant at Schenectady. The Lehigh Valley recently placed orders for twenty large superpower locomotives. Such commitments may be taken to indicate the anticipation of heavy freight-haulage demands.

The John Deere Tractor Company called a thousand men back to work at its Waterloo plant early in December, while another thousand men have been given employment at the Lorain, Ohio, works of the American Shipbuilding Company. The Paige Steel and Wire Company has started several hundred to work on a \$6,000,000 order of wire—one of the largest of its kind ever to be awarded—for use on the new Golden

Gate Bridge which is under construction at San Francisco.

An item of interest to printers is to be found in a recent report of a survey conducted by the directors of the Advertising Federation of America, indicating that "those firms which increased their advertising in 1930 over 1929 made a 58 per cent better profit comparison than those which decreased it, and those same firms increased their lead in 1931." It is believed that the advertising dollar will bring better results in 1932 than at any time during the last two years. A slow but sure depletion of stocks is taking place. Sooner or later buying must start—the old pants can't last forever! Printers and their salesmen will do well to bear such points in mind when discussing plans for all prospective advertising campaigns with their customers.

There is tangible evidence that business is again attempting to struggle to its feet. Twice before during the present depression business has attempted to rise, only to be pressed back, once by the drought in 1930 and then later by the financial crisis in England and central Europe. What may stand behind those words of Mahatma Gandhi when, seeing his cherished hopes and ambitions fail before the London round-table conference, he exclaimed, "There will be hell in India!" remains to be seen. Renewal of Gandhi's non-coöperation movement would mean a further crippling of British trade. That in turn may be expected to exercise a depressing influence on economic life throughout the world.

And so, with another hitch in the old belt buckle, we turn our faces courageously toward the new year that stretches out ahead—in spite of the fact that it is born with that ominous brand upon its brow, "Presidential Year."

THE MONTH'S NEWS

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

Chicago Master Printers Federation Urges Code of Sales Practices

The Master Printers Federation of Chicago has presented, for consideration by manufacturers, supply houses, and dealers doing business in the Chicago area, a code of proposed trade practices to govern the sale of new, reconditioned, and used printing machinery and equipment. The Chicago association has been working on this project for about two years, and during 1930 its committee cooperated with a committee from the Printers Supplymens Guild of Chicago in studying the entire situation with the idea of developing sound and equitable methods for improving sales conditions in the Chicago district.

The printed circular presenting the plan cites the federation's success in advocating and aiding the initiation of the credit-control plan in Chicago. It points to the logical reasons for trying out the proposed code of practices in Chicago in order to ascertain its feasibility for use in other sections of the country. Finally, the circular asks each manufacturer or dealer to select one of his executives to cooperate in establishing the project, or, if not favoring the plan, at least to comment upon it.

The proposed practices are briefly as follows: (1) Open-account sales shall follow the conditions of the Chicago credit-control plan, which provides a maximum of ninety days for payment of goods sold on open account, and 6 per cent interest on accounts unpaid after sixty days. (2) Discontinuance of "on-trial" installations of machinery or equipment which has been on the market for over a year. (3) Preparation and adoption of a list of maximum trade-in allowances which will definitely establish the allowance to be made to printers on machines as based on age and serial number, and the serial numbers and names of obsolete machines. (4) On deferred-payment sales, 25 per cent of the cash balance after the allowance on the traded-in machine has been deducted shall be paid down, and the indebtedness shall be liquidated by equal monthly payments, the complete payment in full to be made within twenty-four months in all cases.

The proposal is signed by William Eastman, of the Blakely Printing Company, chairman of the Trade Matters Committee. Below his signature the personnel of the Trade Matters Committee is listed, as follows: Edwin Lennox, American Colortype Company; Homer J. Buckley, Buckley, Dement & Company; J. H. Walden, Chicago Printers, Incorporated; T. E. Donnelley, R. R. Donnelley & Sons Company; H. W. Campbell, W. F. Hall Printing Company; B. E. Callahan, James T. Igoe Company; Morton S. Brookes, Koss, Morgan & Brookes; A. J. Weinsheimer, Magill-Wein-

sheimer Company; C. O. Friskey, Munroe & Southworth; Henry M. Loth, Poole Brothers, Incorporated; Theodore Regensteiner, Regensteiner Corporation; William H. Sleepeck, Sleepeck-Helman Printing Company; W. F. Wallace, The Wallace Press; Bernard Snyder, American Typesetting Corporation.

Direct Mail Advertising Association Will Convene in New York City

Ben J. Sweetland, president of the Direct Mail Advertising Association, announces that the 1932 conference and advertising business show of the association will be held in New York City, with the Pennsylvania Hotel serving as official headquarters and housing all exhibits and all sessions.

Edna L. Travers Appointed Secretary of Bingham Brothers Company

Announcement is made by Bingham Brothers Company, manufacturer of printers' and lithographers' rollers, that Edna L. Travers has been admitted to membership in the concern,



EDNA L. TRAVERS

elected to the board of directors, and appointed secretary, to succeed F. L. Bingham, who resigned that office but continues as treasurer. Miss Travers is also director of publicity for the National Association of Printers' Roller Manufacturers, Incorporated.

Pfaff Selects U. T. A. Committee to Consider Swope Project

William Pfaff, president of the United Typothetae of America, has just announced the appointment of eight prominent U. T. A. members to serve as active members of the Swope Plan Committee, which will consider the merits of the Swope plan and other projects suggested for stabilization of the printing industry. The work of this active committee will be assisted and supported by twenty-five other widely known U. T. A. printers who are serving as associate members of the committee, and by one secretarial member. Printers selected for the active committee are as follows:

Chairman, C. W. Schneidereith, Schneidereith & Sons, Baltimore; William T. Innes, Innes & Sons, Philadelphia; B. B. Eisenberg, Corday & Gross Company, Cleveland; George R. Keller, Ockford Printing Company, Detroit; Harold P. Winchester, J. B. Lyon Company, Albany; A. W. Finlay, George H. Ellis Company, Boston; George H. Cornelius, Cornelius Printing Company, Indianapolis, Indiana; Frank J. Smith, John P. Smith Company, Rochester, New York.

The committee will meet early in January at Typothetae national headquarters in Washington, at which time the U. T. A. Board of Directors also holds its meeting.

Craftsmen's Convention Scheduled for August 22-24 at Washington

At the recent Chicago meeting of the Board of Governors of the International Association of Printing House Craftsmen, August 22, 23, and 24 were chosen as the dates of the 1932 convention, to be held at Washington, D. C. The Wardman Park Hotel is to be the official headquarters for the convention. An unusually large attendance is expected at the convention, as Washington this year is making great plans to celebrate the two-hundredth anniversary of George Washington's birth.

National Graphic-Arts Exposition to Be Discussed in Spring

At a recent meeting of the board of directors of National Graphic Arts Expositions, Incorporated, with representatives of the United Typothetae of America, the International Association of Printing House Craftsmen, and American printing-machinery manufacturers, a resolution was passed to the effect that business conditions did not warrant endorsement of any plan for a graphic-arts exposition at this time, and that the subject of an exposition should be reconsidered at a similar meeting to be held in May, 1932.

Lanston Company Issues Section of Specimen Book for Sans Serif

The Lanston Monotype Machine Company has issued a twenty-page section for its specimen book, the new section showing specimen lines in all sizes of each of the seventeen series comprising the Monotype Sans Serif family. Faces of type shown are as follows: three series of Sans Serif Light; two of Light Italic; three of Medium; four of Bold; two of Bold Italic; two of Extrabold, and one of Lined. This is the first time that a complete showing of the Monotype Sans Serif has been presented under one cover. It is also believed by the Lanston company that this type family is now the most extensive available from any source.

The several series of variant characters furnished for each weight in this family allow the customer to broaden his typographic resources at slight expense. The purchase of ten variant characters for each size provides a new sans-serif face when the substitutions are made.

A copy of this new specimen-book section will gladly be forwarded to any requesting it. Requests should be addressed to the Lanston Monotype Machine Company, Twenty-fourth and Locust streets, Philadelphia.

Ideal Roller Company Alters Plant to Provide Better Facilities

The Ideal Roller and Manufacturing Company, of Chicago, announces that it is making alterations to provide for new equipment recently purchased, and that it is completely rearranging and refinishing all other sections of the factory. The research and development departments have also been enlarged and newly equipped, and are now in the finest possible position to handle an increased amount of work. The Ideal organization believes in thorough preparation for accurate handling of a large volume of future orders, and is certainly working along the right lines.

Chicago Master Printers Federation Revises Its Cost-finding Book

"Cost and Production Records," a comprehensive volume which has been revised and enlarged at an actual expense of over four thousand dollars, has been issued by the Master Printers Federation of Chicago. Records obtained from 150 Chicago printers are used in this book. Among its important features are: a new scientific basis for estimating made-up composition; makeready and running schedules on sixteen different presses used in Chicago; a tested method for accurately figuring ink; Chicago hour costs at percentages of productive time varying from 35 to 80 per cent; a comparison of Chicago costs with outside costs; a thirty-two-page section giving costs on smaller commercial printing.

Complete information regarding this important volume may be secured by communicating with the Master Printers Federation of Chicago, 608 South Dearborn Street, Chicago.

Atlanta Printers and Paper Concerns Pleased With Broken-Ream Plan

Printers and paper dealers of Atlanta are well satisfied with the broken-ream arrangement which is being followed in that city. The plan was developed and put into operation almost three years ago by the Atlanta Master

Printers Club, and it is being used by all paper concerns which are members of the Atlanta Graphic Arts Group. The schedule of penalties is listed as follows:

- (1) For paper costing \$0.15 a pound or less, a \$0.50 penalty for breaking the ream is to be charged.
- (2) For paper ranging in price from \$0.15 to \$0.35 a pound, a penalty, for breaking the ream, of 25 per cent of the cost is imposed.
- (3) For paper that costs more than \$0.35 a pound, a penalty, for breaking the ream, of 15 per cent of the cost is charged.

The Atlanta printers estimate that the local printing concerns save well over \$200 a month by means of this plan, and at the same time the paper concerns state that their costs for breaking reams are covered.

Baskerville and Baskerville Italic Available on the Monotype

The Lanston Monotype Machine Company has announced that Baskerville and Baskerville Italic are now being offered to owners of its

THIS IS A SPECIMEN OF MONOTYPE BASKERVILLE, available in roman, *italics* and SMALL CAPITALS for *Monotype machine typesetting* in 8, 9, 10, 11 and 12 point sizes, and in roman and *italics* for *Monotype type-casting* in 14, 18, 24, 30 and 36 point. This is set in 10 point, 10-set and leaded 2 points.

machines. These new faces are exact reproductions of an authentic type cut by the writing master, John Baskerville, and utilized in his quarto "Milton" published in 1758. The italic is condensed and closely fitted, as in the original, and the free sweep of the kerning letters has been retained in the reproduction.

For machine typesetting the eight-, nine-, ten-, eleven-, and twelve-point sizes include caps and lower case of both roman and italic, and small caps. For the display typesetting sizes, which are fourteen-, eighteen-, twenty-four-, thirty-, and thirty-six-point, matrices for the roman and italic have been made. Printed specimens showing these new faces may be secured by addressing the company at Twenty-fourth and Locust streets, Philadelphia, Pennsylvania.

Continental Typefounders Association Brings Out New Face, Prisma

A new title and initial face, Prisma, has been introduced by the Continental Typefounders Association. The new face was designed by Dr. Rudolph Koch, who created the Kabel series. Prisma is said to be effective when used in

PRISMA 24

headings or as initials on work in which Kabel or other modern sans-serif faces are employed. The new face is now available in twenty-four-, thirty-, thirty-six-, forty-eight-, and sixty-point, and is in stock at sixteen principal distributing points throughout the United States.

Printed specimens showing the use of the Prisma face may be obtained by writing to the Continental Typefounders Association at 216 East Forty-fifth Street, New York City.

Observe Printing Education Week, February 15-20, and Aid It!

Printing Education Week, formerly known as Father and Son Week for Printers, is to be observed from February 15 to 20 by the entire printing industry. Its objectives are to emphasize the importance of the industry, point out the educational opportunities it offers to those considering printing as a lifetime occupation, and stress the need of training future buyers of printing while they are still students.

Fred J. Hartman, director of the U. T. A. Department of Education, considers Printing Education Week the printing teacher's real opportunity to demonstrate the importance of the printing industry and of printing education. A neatly printed pamphlet, he suggests, written from the local viewpoint and emphasizing the two objectives, would be most valuable in the hands of printing students and prospective students in that department. Invitations to both children and parents to visit the printing department would help the good cause, as would any special programs. Printing Education Week is well worth supporting by teachers and also by every printer.

Dealer in Composing Machinery Says He Is Finding Business Good

Frank A. Montgomery, composing-machinery dealer of Towanda, Pennsylvania, reports business conditions which would be considered ideal by many concerns in the printing industry. He states that his shop has been running two hours overtime all during the summer, and it was still doing so at the time he wrote. He has been compelled to work ten hours on Sundays also. We congratulate Mr. Montgomery, and trust that he may be able to maintain that unusual record indefinitely.

Van Vechten Chairman of the A. S. M. E. Printing Industries Division

George C. Van Vechten, superintendent of the Stecher Lithograph Company, Rochester, New York, was made chairman of the Printing Industries Division, American Society of Mechanical Engineers, at the recent meeting of the executive committee. Edward Pierce Hulse, New York City printing engineer, was appointed secretary. Floyd E. Wilder, of Hearst Publications, was made a member of the executive committee for a five-year term.

Divisional committees and their chairmen are: Meetings and Programs, Mr. Wilder; Research and Survey, Arthur C. Jewett; Progress Report, Winfield S. Huson; Paper and Pulp, William D. Maull.

Plans for the third Conference of Technical Experts in the Printing Industry, to be held in the new McGraw-Hill Building, New York City, on March 14 and 15, are practically completed, and the list of speakers and features will be announced shortly.

Will Present Bill Against Lottery Advertising Via the Radio

It is reported that Representative French, of Idaho, plans to introduce in Congress a bill to prohibit the advertising or operation of lotteries and gift enterprises by radio. He states that his bill will apply to radio the same restrictions governing newspapers, mailing matter, and all interstate commerce agencies.

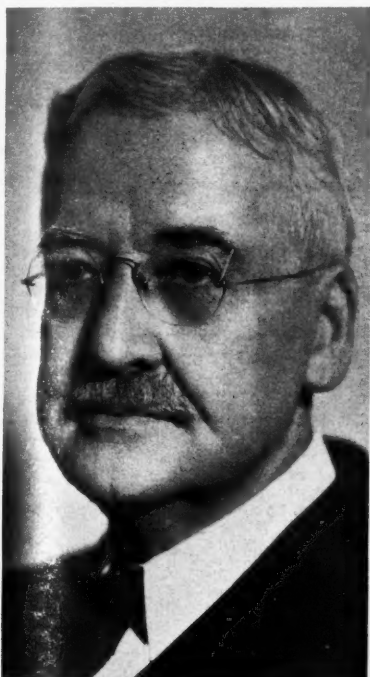
Second Edition of "Annual Affairs" Now Available for Purchase

The second edition of "Annual Affairs," that valuable compilation of facts on the preparation and production of college annuals, has been published to satisfy the demand existing ever since the first edition was sold out many months ago. The announcement is made by the book's author, William L. Schilling, chairman of the Publicity Committee, College Annual Producers of the United States, this group being one of the departments of the United Typothetae of America.

Mr. Schilling states that the publishing of this book as a promotional plan has proved most profitable to the members of his group, as shown by the fact that they are reporting the biggest business year in the history of the college-annual field. Incidentally, he says that this book has been instrumental in settling quite a few disputes between printers and their customers in other branches of the printing industry through the budget procedure, and thus has aided the industry in general to the extent of many thousands of dollars.

Boston Address by Valiant Describes Start of the Offset Process

In speaking recently on the subject "The Silver Anniversary of Offset" before the Boston Club of Printing House Craftsmen, J. W. Valiant, eastern district sales manager of the Harris-Seybold-Potter Company, presented some most interesting facts regarding the de-



A. F. HARRIS

velopment of the offset process. Offset, stated Mr. Valiant, was thought about by three people at about the same time, these three being Ira W. Rubel, who was operating a small lithographic plant, and A. F. and Charles Harris, who were building rotary printing presses.

One day A. F. Harris heard a lithographic pressman "bawl out" the feeder because she

failed to trip the press when she missed feeding a sheet and thus made an impression on the blanket. Looking at the next sheet, which was of course printed on both face and reverse, Mr. Harris was startled by the delicacy, sharpness, and clearness of the offset impression. As a result the Harris brothers experimented with the offset press and finally developed and perfected this process.

Before the first commercially successful offset press was built by the Harris brothers, Ira W. Rubel produced an offset press called the Rubel and later the Sherbel—this name being a combination of the names Sherwood and Rubel—and the Potter offset press was a later development of the Sherbel press.

The occasion of Mr. Valiant's speech, marking the twenty-fifth anniversary of the first commercially successful offset press—a 22 by 30 press installed in the Republic Bank Note Company plant at Pittsburgh—is the reason for extending congratulations to the Harris-Seybold-Potter Company upon its consistent progress in the offset field. Congratulations are also due H. A. Porter, vice-president in charge of sales, who just twenty-five years ago entered the printing-press business. He and his company have both gone far.

Death of James Warters

James Warters, president of Bean Warters & Company, printing and blank-book-making concern of Knoxville, Tennessee, died on December 5 at the age of sixty-eight years. Over fifty years ago he started to learn his trade as a bookbinder and paper ruler with Ogden Brothers & Company. In 1896 Mr. Warters and J. H. Bean established the firm of Bean Warters, and twenty-eight years later Mr. Warters and his son, Richards Warters, took over the business, continuing it under the same name. The business will now be carried on under the management of Richards Warters.

Howard Paper Company Has Added Thirty-three New Agents

Thirty-three new agents have been selected to represent the Howard Paper Company, and this number, all added during 1931, is thought to constitute a record for that year.

M. F. Roche Comments on Business Conditions Observed on Trip

M. F. Roche, manager of the Seybold Machine Company, of Dayton, a division of the Harris-Seybold-Potter Company, has recently completed an extensive business trip taking him from Chicago to the Pacific Coast. When business approaches normalcy, said Mr. Roche, the West and the Pacific Coast may be expected to recover more quickly than after previous recessions. He found that the tone of pessimism he first observed was a surface condition which was not reflected by closer investigation. The pickup on the Pacific Coast he termed as spotty and yet gaining momentum.

Inquiries in regard to new equipment, and considerable discussion of the subject of obsolescence, Mr. Roche interpreted as most favorable indications of revived business activity. In Texas and Oklahoma the oil-conservation program, he said, was restoring confidence and increasing the purchasing power of the people, and there was an apparent lack of serious unemployment. All in all, Mr. Roche is convinced that business is definitely on the upgrade.

Fiske Invention Allows Production of Full "Books" at Five Cents

Rear Admiral Bradley A. Fiske, retired, has lately announced the completion of an invention intended to reduce the cost of 100,000-word books to about five cents each. A "book" made by this method consists of two strips of paper $2\frac{3}{8}$ inches wide and 23 inches long, including the margin. On each side of each strip are 25,000 words of text.

When the author's manuscript has been corrected he gives it to the typist, who copies it on sheets of paper about two-thirds the size of the usual business letterhead. When the typist



Int. Newsreel photo

Rear Admiral Fiske using his reading machine. His project greatly reduces the cost of reading matter

reads the twenty-third line—the length of an average book page—she jumps a space and goes on. The typed manuscript is then given to the photoengraver, who makes a cut which reduces each page to one-twenty-fifth of the original page's size. Four plates are made, one for each side of each strip, and the printing of each strip concludes the "book's" production.

The Fiske reading machine, which weighs less than four ounces, resembles a lorgnette in size and shape. Although it is equipped with two lenses, eyestrain is avoided by a shield which covers one lens while the other is being used and thus allows one eye to rest. A slight turn of a thumbscrew brings the next page into view when one page is finished. Admiral Fiske has timed himself and others in the reading of his "books," and in each instance the reader read at the usual pace of 250 words a minute.

The inventor believes that his system will allow the publication of many technical works which, under the present cost of publishing, are never brought out by their writers. The Fiske reading machine was finished about three years ago, but plenty of time was taken to perfect it until now the machine is said to be beyond improvement. Admiral Fiske has spent over fifteen thousand dollars in developing his invention, which upon a quantity-production basis can be sold for about a dollar.

United States Envelope Company Has Developed Novel Reply Envelope

The Return-Velop, which is offered to the public by the United States Envelope Company, is a patented reply envelope with a perforated extension of the lower back flap which may be folded back into the envelope or may be torn off and inserted. Whichever method is followed, the envelope is sealed in the usual manner and is mailed first class like any standard envelope. This new envelope is about the final word in convenience for the person returning it, as it is easy to use and yet completely serves the purpose. The Return-Velop is recommended for use in soliciting subscriptions or memberships, bringing in orders, and facilitating any type of reply by mail.

Specimens of this unusual envelope may be secured by writing to the Advertising Department, United States Envelope Company, 21 Cypress Street, Springfield, Massachusetts.

Munising Paper Company Changes the Location of Chicago Offices

The Munising Paper Company announces that its advertising department, printers' service bureau, and Chicago sales office have moved from 411 West Ontario Street and are now situated at 410 North Michigan Avenue. The firm also announces the appointment of two new agents: Bond-Sanders Paper Company, Nashville, and Conrow Brothers, 64 Wooster Street, New York City. The company's Caslon lines have shown a sales increase over 1930, and nine new agents have been appointed since September 1 to handle Caslon and associated paper lines.

Imperial Type Metal Company Develops Smokeless and Odorless Flux

A type-metal flux which can be used in a printing plant without giving off objectionable smoke or odors has been developed by the Imperial Type Metal Company. In addition to its purely fluxing properties, the new material, known as Vitaflux, also is said to increase the metal's fluidity and improve the face and density of the castings. Enough Vitaflux is packed in each pure-tin container to treat one ton of metal. Thus by melting the container when using the flux the toning effect of the tin benefits the metal supply.

Additional information concerning Vitaflux may be secured by addressing your inquiry to the Imperial Type Metal Company in care of THE INLAND PRINTER.

Death of Isaac H. Blanchard

Isaac H. Blanchard, the founder and retired president of The Blanchard Press, New York City, and very widely known throughout the printing industry, died at Orange, New Jersey, on December 11 at the age of sixty-nine years. While a student at Newark High School he served on the school paper and thus acquired his first interest in printing. In 1883 young Blanchard purchased a half-interest in the printing business of Fred Oberhauser, in New York City, and his earnings from this source enabled him to pay his way through Princeton University. Eight years after becoming interested in the Oberhauser firm, Mr. Blanchard, upon his partner's death, purchased the remaining interest. In 1899 Mr. Blanchard, with

Ansel J. Brower, organized the Isaac H. Blanchard Company, with offices and plant at 269 Canal Street, New York City, and thirteen years later the firm moved to its present location at 418 West Twenty-fifth Street. In April of 1931 both Mr. Blanchard and Mr. Brower disposed of their holdings, although J. Cliff Blanchard, a nephew of the founder, has continued as its head. Mr. Blanchard had achieved considerable well earned fame for his pioneering in the promotion of cost-finding systems and the training of apprentices. For many years he served as chairman of the Educational Committee of the New York Employing Printers Association and of the Joint Apprentice



ISAAC H. BLANCHARD

Committee. When the first collective-bargaining contract between New York City master printers and the labor union which represented the employees was being prepared, Mr. Blanchard was one of the authors of the original draft. He toured the country in order to promote the further development and use of printers' cost systems, and was the author of a book on this subject. As chairman of the original advisory board to cooperate with the New York City Board of Education, he paved the way for the fine work now being done in the Central Printing Trades Continuation School. During the World War Mr. Blanchard served as a member of the War Industries Board. He lived at Maplewood, New Jersey, and was one of the founders of the Civic Association of the Oranges and Maplewood.

Brandtjen & Kluge Chicago Branch Has Press and Feeder School

The Chicago branch of Brandtjen & Kluge, Incorporated, at 106 West Harrison Street, is conducting a school for instruction on the new Kluge automatic press and the Kluge automatic feeder. Sessions are held every Thursday evening for two hours. Actual work is run, and those who attend are free to bring their own work and experiment with it. L. R. Tompkins, Chicago manager, reports that a number of cylinder pressmen have applied for enrolment.

"Government in Business" Editorial Contest Stirred Much Interest

Considerable active interest was displayed by editors, publishers, and editorial writers in the contest recently conducted by the National Editorial Association for the best editorial on the subject "Government in Business." The first prize, \$50, was awarded to Charles N. Stow, editor of the Deposit (N. Y.) *Courier*, for his editorial entitled "Live and Let Live." The second award, \$25, went to William J. McHale, editor of the Chilton (Wis.) *Times*, for his editorial headed "The Government in Business." Five-dollar awards were presented to the twenty-five contestants ranking next in the opinion of the judges. Nearly a hundred entries were received in this contest—a significant commentary upon the importance of this subject in the minds of newspaper men.

Mergenthaler Gives Speedy Service by Use of Teletypewriters

The Mergenthaler Linotype Company, always seeking to improve the speed and reliability of its service to customers, has found a new aid to that objective in the form of the teletypewriter. Mergenthaler headquarters in Brooklyn and the branch agencies in Chicago, Boston, New Orleans, San Francisco, and Los Angeles, are now all equipped with teletypewriters. Up to sixty words a minute can be sent from and received on these machines. Conversations are carried on almost as readily as by telephone, but with the additional advantage that each message is recorded verbatim in type-written form at both ends. Automatic receiving and sending machines for telegrams have also been installed to save time, and the Mergenthaler firm thus has placed its communication systems on a time-saving basis thoroughly in key with the spirit of the times.

Hoerth Managing Printing-Equipment Department of "Wepsco" Firm

A. J. Hoerth has been appointed manager of the printing-equipment department of the Western Pipe and Steel Company, manufacturer of steel composing-room equipment, with offices at 608 South Dearborn Street, Chicago. Mr. Hoerth was formerly associated with the Latham Automatic Registering Company and the F. Wesel Manufacturing Company, and is widely known throughout the trade. He is prepared and qualified to assist printers by designing special equipment accurately serving their needs, and his broad knowledge will be found most valuable by his customers.

Hammermill Advertisement in "Post" Hits Business Men's Timidity

The Hammermill Paper Company, in a recent *Saturday Evening Post* full-page advertisement entitled "And I Was Afraid, and Went and Hid Thy Talent in the Earth," presents a sound line of argument for the attention of the fearful business man. In part the advertisement reads as follows:

"Business is first of all a movement of minds. Movement, that is; not a staking of ideas to one spot. And printing is the greatest of all devices to urge a mass of minds to constructive action. Trade and industry—about half of the wealth-producing activity of the country—depend on the constant interchange of ideas

on paper—on letterheads, record cards, printed forms, advertising pages. . . .

"The printing industry is basic in the prosperity of America, a barometer of business thinking. Idle presses are an index of idle ideas in industry. Let's put ideas to work, dollars to work. The time has come for an accounting of stewardship. Let it no longer be said that we are afraid, and hide our talent in the earth."

The ad, appearing in the November 21 issue of the *Post*, should be read by every printer who underestimates the importance of his industry. It is a sound bid for more printing, and is thereby a friendly boost for every printer.

Monotype Instructor Devises Scale to Simplify Monotype Calculation

A scale for simplifying monotype calculations has just been developed by Ralph Allan, the monotype instructor in the Frank Wiggins Trade School, Los Angeles. It reduces the time required when changing pica ems and units, for figuring allowance for rule, etc., and eliminates the many chances for error in the old method of calculating. The Allan device, which is known as the Equiset scale, enables the operator, when he knows the number of ems in one set, to determine the exact equivalent in ems and units of the required set. Two celluloid scales are used, on which ems and units are so placed that when any two sets up to twelve and one-half are aligned their corresponding ems and units also align.

Changes in Photoengraving Scale Are Suggested by Photoengravers

At the St. Louis convention of the American Photo-Engravers Association a resolution was passed proposing corrections in the standard scale for photoengravers "to bring it in accord with the average cost experience of the photoengraving industry." The corrected scale increases the basic values on small engravings and decreases those on cuts larger than 40 square inches in size. The suggested increase on square-finish halftones ranges from 14 per cent on minimum size down to 1 per cent on engravings 35 square inches in size, and at 40 square inches the values are identical. The decrease in values ranges from .5 per cent on cuts 45 square inches in size up to 12 per cent on those 170 square inches in size.

Two meetings of advertising-agency production managers have been held, one in New York City and one in Chicago, to discuss the proposed changes in the scale, but no definite action was taken at either meeting.

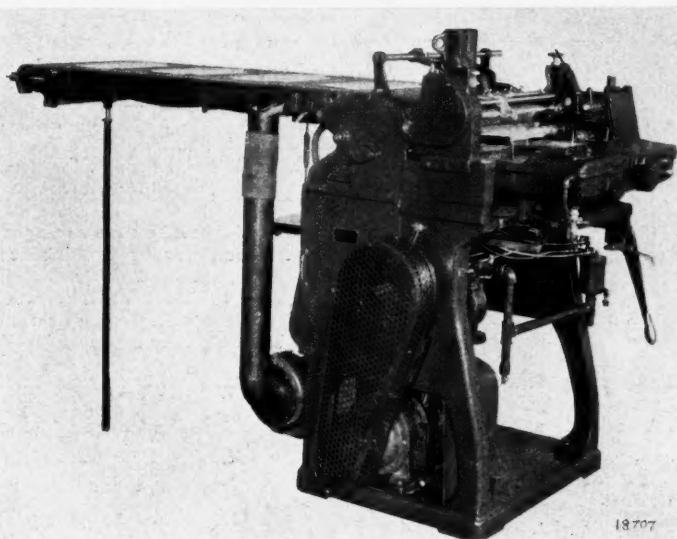
Sears, Roebuck Uses Page for Comic Feature in Syracuse "Herald"

The Syracuse *Herald*, in its comic supplement for November 29, used a full-page comic feature the "plot" of which dealt with the "drop-in" visit of Santa Claus at the Sears, Roebuck and Company store in Syracuse, where multitudinous Christmas gifts suddenly become animated and do honor to Old Nick. The cartoon was well done, and succeeded in its plan of impressing upon the reader the wisdom of purchasing Christmas presents at Sears, Roebuck's. A coupon was shown in a lower corner for the benefit of those who wished extra copies of the page. The same type of material was used by this firm in the *Post-Standard* for the week of November 22.

New Developments in the Field of Printers' Equipment

THE STOKES & SMITH SELECTIVE GLUER, for handling even the most complicated gluing problems often confronted by printers, is being marketed by the Stokes & Smith Company.

filling only once or twice a year, and the motor is efficiently cooled and ventilated, increasing its life and permitting long runs without delays or damage from overheating. Additional facts

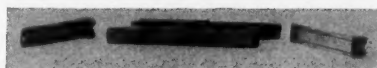
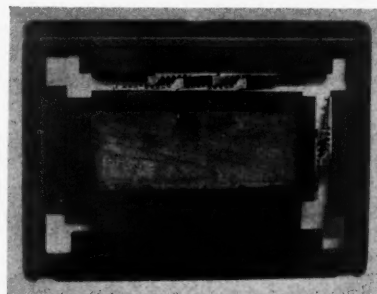


The Stokes & Smith selective gluer is offered to printers as a means of handling unusual and complicated gluing work on a time-saving, profitable basis. Four edges are glued as readily as one

This gluer is described as combining appreciable savings in time and expense with the capacity for producing practically any gluing work that is required. The wide scope of its work contrasts sharply with the limitations of the type of gluer often used in printing plants, and the printer has assurance that the work turned out will be entirely satisfactory. All ordinary kinds of gluing are done with ease and dispatch, the work being automatically fed, glued, and delivered. Glue can be put on in one or many strips. All four edges of a sheet are as easily glued as one edge, and glue can be applied in an unbelievable variety of patterns, which makes the most complicated work quite simple. The extreme flexibility of the Stokes & Smith selective gluer, and its potentialities for yielding extra profits through special work, are factors deserving special consideration when a gluer is to be purchased. For additional information write to the Stokes & Smith Company in care of THE INLAND PRINTER.

regarding this motor may be obtained by writing a letter to the Westinghouse company in care of THE INLAND PRINTER.

A NEW DESIGN OF QUOIN, which can be used in several pairs to form a train, has been patented by Charles M. Danzig. With quoins attached to each other by means of a hole and pin, the train is operated by application of the key in any one set, and thus considerable time

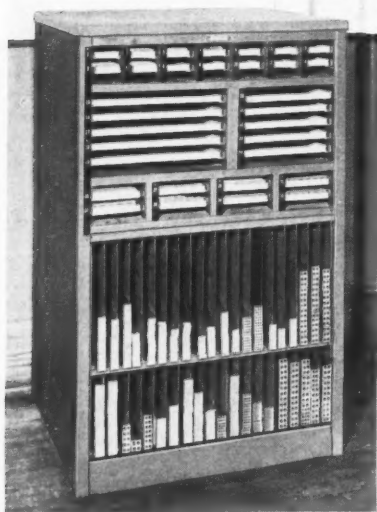


The Danzig quoin design allows quoins to be used in trains, saving time and giving better alignment

A NEW PRINTING-PRESS MOTOR with radically new features is being produced by the Westinghouse Electric and Manufacturing Company. This motor, of the variable-speed alternating-current type, is said to offer such advantages as greater reliability, longer life, lower maintenance, and easier repair. It is built with maximum rigidity and strength, and will stand up under both inching and full-speed operation. In case of accident the repairs are quickly made by replacing the removable primary winding and core, which can be accomplished within the period of an hour. Sealed sleeve bearings, retaining the oil and keeping out the dust, need

can be saved in locking and unlocking forms. It is claimed that the use of these trains assures more perfect tightening and aligning and provides better fastening adjustment. Additional information may be had by writing to Charles M. Danzig in care of THE INLAND PRINTER.

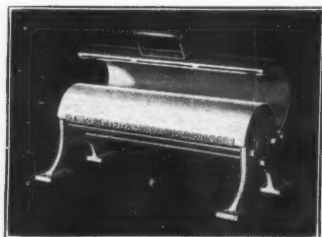
A MATERIAL-STORAGE CABINET known as the Hamilton-Elrod is being offered to the trade by the Ludlow Typograph Company. This is recommended for the convenient storage and handling of leads, slugs, rules, and base pro-



The Hamilton-Elrod storage cabinet provides space for more than one and a half tons of Elrod material

duced upon the Elrod machine. The cabinet, manufactured in steel, accommodates strips in the full Elrod range of thickness, from one-point to thirty-six point. Thirty-two rustproof galleys are provided for storage of material from one to six columns in width, and the lower section of the cabinet has forty compartments for material or base in 140-pica strips. Over one and a half tons of material can be stored in this space-saving cabinet. Additional information regarding the Hamilton-Elrod cabinet may be secured by addressing the Ludlow Typograph Company in care of THE INLAND PRINTER.

THE RELIABLE MAT FORMER, for the forming of either wet or dry mats, is being offered to the trade by the Printers Mat Paper Supply Company. This mat former, intended for use



The Reliable mat former curves a 7½ by 20 mat, and is electrically heated and well built

where a curved mat is desired, has a heating cylinder six inches in diameter and twenty inches long, and will curve a 7½ by 20 mat. The mat former is substantially constructed, is heated by electricity, and has a ventilated cover. Its use is of special advantage to firms using curved casting boxes, as better results are obtained where the mat is formed before casting. Special sizes made to order. For additional details address the Printers Mat Paper Supply Company in care of THE INLAND PRINTER.

TWO-COLOR PRINTING with a single impression on Chandler & Price Gordon presses is produced with a device manufactured by the Arveson Quad Ink Plate Company. It consists of an aluminum plate with highly finished iron disks. Cutting of rollers or plate is not employed for this device, and it is said that the ink can be applied without mixing. The company states that presswork time is greatly reduced, as only one washup and one makeready are necessary. Two ink fountains of the "take-apart" type, which can be disassembled after one thumbscrew has been loosened, are part of the equipment furnished. For additional information regarding this device address your inquiry to the Arveson Quad Ink Plate Company in care of THE INLAND PRINTER.

A SURFACING MACHINE for all forms of display type is being manufactured by the Mergenthaler Linotype Company. The machine is simple in principle and of great productive capacity. The material to be processed is easily inserted and removed without slowing or stopping the machine, and anyone in the composing room can operate it. The depth of cut can be regulated to within a fractional part of .001 inch. The Mergenthaler company has also just brought out a new assembling elevator duplex



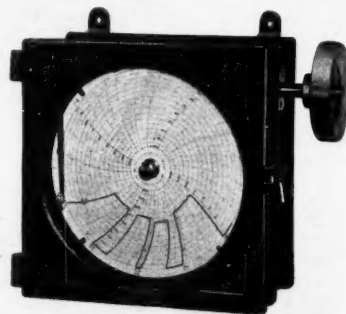
The Mergenthaler surfacing machine, for the processing of display type faces, offers unusual capacity

rail cap which affords the operator an unobstructed view of the reference characters on the matrices as they are being assembled. A misspelled word or a transposition can be noted and corrected in a moment before casting. This is made possible by a bevel cut on the cap, with a change in the depth and angle of the bevel. As a further aid to clear vision the surface has been Parkerized to eliminate light reflections. Additional information concerning these two Mergenthaler devices may be secured by writing the Mergenthaler Linotype Company in care of THE INLAND PRINTER.

THE NEW MILLER SIMPLEX two-color press, as described in this department for December, was credited with having form rollers which "reverse on the form." As some readers probably realized, this was a typographical error, for reversal on the form constitutes an unsatisfactory printing condition. That part of the item should read, "reverse off the form." Also, the correct size of this press is not 23 by 26, as was stated, but 23 by 36.

THE AMTHOR OPERATION RECORDER, for tracing causes of production losses on printing-plant machinery, is being manufactured by the Amthor Testing Instrument Company, Incorporated.

This recorder, which is based upon the centrifugal principle, automatically supplies and records on an eight-inch chart a visual picture of the entire operation of the machine on which it is installed. It indicates starting and stopping times, all slowdowns, time and duration of non-productive periods, and total productive and non-productive time. The chart



The Amthor operation recorder permits the plant manager to trace production losses on equipment

can be so graduated as to record production in terms of revolutions a minute, sheets an hour, feet a minute, or any other desired terms. The mechanism consists of a few solid, simple parts, and the action is totally independent of temperature change or magnetic influence. The chart is operated by a standard clock movement to provide either a twelve- or twenty-four-hour record. The precision ball bearings used are packed in grease and require lubrication only once a year, and a highly perfected damping device absorbs excessive vibration or shock. By means of cord and special overhead pulleys the recorder can be installed at a distance from the machine if desired. Further information may be secured by writing to the Amthor Testing Instrument Company, Incorporated, in care of THE INLAND PRINTER.

THE ZIM REGISTER ALL-STEEL QUOIN, claimed by its makers to be the strongest quoin made, is being manufactured by the Zim Quoin Company. This quoin is made of case-hardened steel, and no cams or screw threads are used.



The Zim register all-steel quoin provides even bearing, and maintains its position firmly

Two small steel expanding wedges, with bearings on both ends and an interlocking cog in the center, are employed, thus providing an even bearing entirely across the quoin. The Zim quoin will lock at any point, from one to twelve, and will stay in that position without variation. It is made in two- and three-inch lengths. For further data write the Zim Quoin Company in care of THE INLAND PRINTER.

THE BEST PAPERS ARE MADE FROM RAGS • IDENTIFY RAG-CONTENT QUALITY BY THE NEENAH OWL WATERMARK



Half a million pounds of Chieftain Bond are used each month to create favorable impressions in business correspondence. Spotless color, raggy crispness and quality appearance make this paper "the right way to meet people by mail." Write for samples of the sixteen colors and white.

TIME is the ruling factor. All along the line—estimates, proofs, alterations, okays, deliveries—Time determines profit. It is important, therefore, to choose fast-working papers. When the requirement is a rag-content bond, Neenah papers give speed in makeready, feeding, impressions, drying and folding. For they are shop-tested under average printing plant conditions. The reactions of Neenah papers are checked for every problem that practical pressroom work presents, and satisfactory results are guaranteed. To your fast presses and skilled, efficient workmen, add quick-handling Neenah papers (of tried value) and Time will work for you. Neenah Paper Company, Neenah, Wisconsin.

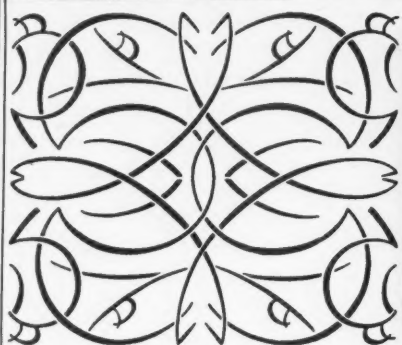
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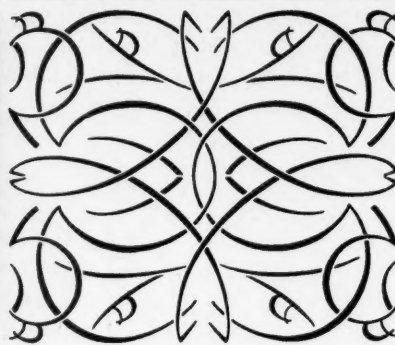
**GUARANTEED
BOND PAPERS**

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Please Mention THE INLAND PRINTER When Writing to Advertisers.



The Inland Printer



The Leading Business and Technical Journal of the World in the Printing and Allied Industries

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J. L. FRAZIER, *Editor and Manager* M. F. BALDWIN, *Associate Editor*

THE INLAND PRINTER, February, 1932, Volume 88, Number 5. Published monthly by The Inland Printer Company, 330 South Wells Street, Chicago, Illinois (Eastern advertising office, 1 East Forty-second Street, New York City). Subscription price, \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign countries, \$5.00; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyright, 1932, by The Inland Printer Company

BLOOD transfusion has been utilized effectively in injecting new life into human bodies which have become weakened. Now we are to witness relatively the same process applied to the economic structure by means of the Finance Reconstruction Corporation, authorized by Congress and the President during the latter part of January, and welcomed by the whole country.

Business is sick—very sick. It is suffering from a form of anemia which has hitherto baffled the best of the economic physicians. All have agreed that the patient was in need of new virility; but there has been a lack of agreement as to the treatment that would strengthen the nerve and muscle of the patient, giving him the stamina and courage to go forth with the vigor which characterized his movements prior to that "debauch" of 1929. Now Mr. Hoover and Mr. Dawes are performing the operation, and all of us, intimately related with the patient and dependent upon him for our own well-being, are hoping—aye, praying—that the transfusion of \$2,000,000,000 into the patient's system will effect a cure.

Unquestionably the printing business will be one of the first to feel the beneficial effects of the infusion of new life into the economic structure. With the restoration of confidence in our financial affairs will come the desire to promote ventures the plans for which had been pigeonholed until conditions improve. Practically all of these ventures will require printed matter. For that very reason all persons connected with the industry may rejoice that the well advertised mystery corner, around which prosperity had been hiding, has been located.

We are confident that conditions are improving, and we believe that one of the expressions of optimism emanating from President Hoover's cabinet is not overstating the situation. We quote from a newspaper dispatch:

"The program of the President touches every phase of American life, reaches every element of the depression and its causes, and offers constructive means for combating its deleterious effects. It gives a definite construction plan consistent with the traditional American principles of combating a serious national emergency by increasing rather than decreasing self-reliance and individual initiative."

The Saw Man



This illustration and the accompanying text, only a part of which is reprinted, appear in a striking folder issued by J. M. Bundscho, Incorporated, advertising typographers, of Chicago

Here's a skeptic for you. This man is leery of every cut that comes into the shop. He demands that it be not only square, but SQUARE. Even if Mr. Mellon should send an engraving from the meticulous Treasury Printing Office this Man-from-Missouri would probably put it on his own saw and satisfy himself that it was true to the thousandth of an inch